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ABSTRACT

This final report describes the activities and outcomes of a 3-year Expressive Arts Outreach project at Western Illinois University to integrate and replicate the Expressive Arts (EA) model based on developmentally appropriate experiences in the expressive arts, with an emphasis on visual arts, into early childhood programs for children (ages 3-8) with a wide range of disabilities. Twenty-one sites replicated the EA model between October 1, 1997 and September 30, 2000. These sites contained a total of 60 classrooms served by 38 teachers and 60 support staff and included self-contained special education classrooms, inclusive classrooms serving children at-risk and children with disabilities, and sites serving infants and toddlers (1,176 children). Data were collected on 277 children who had disabilities or were at-risk. Project findings point to positive benefits for teachers, children, and families. Replication site staff showed gains in implementing art activities and making adaptations for children with disabilities. All children participated in developmentally appropriate expressive arts activities and projects without the need for adult-directed activities. Children's communication skills, social abilities, problem solving skills, expressive abilities, and motor abilities improved and family surveys indicated satisfaction with the project. (Contains 71 references.) (CR)

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Expressive Arts Outreach Project 1997-2000: A Final Report

by Patricia Hutinger, Judy Potter, Carol Schneider, Merriam Guzman, and Joyce Johanson

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Abstract

The primary goal of the 3-year Expressive Arts Outreach (EA0) project in the College of Education and Human Services at Western Illinois University was to integrate and replicate the Expressive Arts model based on developmentally appropriate experiences in the expressive arts, with an emphasis on visual arts, into early childhood programs for children ages three to eight with a wide range of disabilities. The second goal was to enhance the knowledge and skills of families, professional staff, and early childhood decision-makers so they can effectively use developmentally appropriate art activities for young children and adaptations for children with severe disabilities. The third goal was to serve as a national resource and information exchange for art related materials and products for young children with disabilities. Objectives included awareness activities; replication; product development, revision, and dissemination; training and consultation; assistance to Empowerment Zones, Enterprise Communities, and states; and participation in local, regional, and national cooperative activities.

Twenty-one sites replicated the EA model between October 1, 1997 and September 30, 2000. The sites contained a total of 60 classrooms served by 38 teachers and 60 support staff. Four sites housed self-contained special education classrooms serving children with multiple and severe disabilities. Five sites had self-contained special education classrooms serving children with mild to moderate disabilities. Five sites had inclusion classrooms serving children at-risk and children with disabilities. Five sites had classrooms serving children at-risk (two Pre-K and three Head Start). Two sites served infants and toddlers; one was a center-based program, and the other was a home-based program. Over the 3 years, the project impacted 1,176 children. Data were collected on 277 children who had disabilities or were at risk.

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Project findings point to positive benefits for teachers, children, and families. Replication site staff showed gains in implementing art activities and making adaptations for children with disabilities. They increased their skill in planning appropriate child-directed activities in drawing, painting, and three-dimensional projects for children demonstrating different developmental levels. All children, whether their disability was mild, moderate, or severe, participated in developmentally appropriate expressive arts activities and projects without the need for adult-directed activities, making images that grew increasingly more complex. Children's communication skills, social abilities, problem solving skills, expressive abilities, and motor abilities improved as a result of their participation in the expressive arts. Family surveys indicated satisfaction with the project, benefits to their children, and increased participation in expressive art activities with their children at home.

Products resulting from the project include print materials, such as the revised *ArtExpress* curriculum, *Summer Family and Child Art Activity Booklet*, the *ArtExpress Adaptive Resource Packet*, and a monthly newsletter. The project maintained web sites at <www.mprojects.wiu.edu> and <www.wiu.edu/thecenter/art>. Video products include *The Expressive Arts Project: A Case Study Approach* and *Celebrate Children's Learning through the Expressive Arts.* Over the 3-year period, project staff conducted 34 workshops and conference presentations attended by over 2,060 early childhood educators, therapists, paraprofessionals, and family members.

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The Expressive Arts Outreach Project 1997 - 2000: A Final Report

by Patricia Hutinger, Judy Potter, Carol Schneider,

Merriam Guzman, and Joyce Johanson

The Expressive Arts Outreach (EAO) Project, a 3-year project funded by the Office of Special Education Programs, began in October 1997. Directed by Dr. Patricia Hutinger, the project was headquartered at Macomb Projects (now The Center for Best Practices in Early Childhood) at Western Illinois University in Macomb, Illinois.

Goals and Objectives

The Expressive Arts Outreach (EAO) Project had three goals. The primary goal was to integrate developmentally appropriate experiences in the expressive arts—with an emphasis on visual arts—into early childhood programs for children ages 3 to 8 with a wide range of disabilities. The other goals were to enhance the knowledge and skills of families, professional staff, and early childhood decision-makers so they can effectively use developmentally appropriate art activities and adaptations and to serve as a national resource and information exchange for art related materials and products.

The goals were supported by six objectives. These included

- Accomplish awareness activities focusing on Expressive Arts goals and contributions;
- Stimulate high quality programs that integrate the Expressive Arts and related adaptations with educational services and activities by providing training and technical assistance in implementing the Expressive Arts Model in replication sites;
- Revise, develop, and disseminate Expressive Arts products, including instructional materials and video training tapes;

- Provide training and consultation on topics related to the use of the expressive arts with young children with disabilities and their families;
- Serve as a resource to Empowerment Zones, to Enterprise Communities, and to states as they develop and implement comprehensive delivery systems that include applications for young children with disabilities and as they respond to IDEA and the 1994 reauthorization of P.L. 100-147 (The Tech Act); and
- Cooperate and participate with other agencies in local, regional, and national activities related to expressive arts applications and adaptations for young children with disabilities.

Theoretical Framework of Model

Both art and play command important and critical roles in children's growth as symbol makers (Dyson, 1990a). During the early childhood years, children become fluent and inventive users of symbols, including gestures, pictures, drawings, and spoken and written words (Vygotsky, 1978; Gardner, 1982; Golomb, 1992; Jalongo, 1995; Nelson, 1985). The arts are rich in sensory experiences involving interactive processes that foster a variety of learning (Brittain, 1979; Edwards, Gandini, & Forman, 1993; Gardner, 1993; Heathcote, 1984; Jalongo, 1995; Smilansky, 1968; Smith, 1984; Wagner, 1988; Wright, 1994). However, the impact of the expressive arts[1] on the young child with disabilities has not enjoyed widespread attention in special education. The arts, recognized as an important part of the regular early childhood curriculum, not only offer important benefits for young children with disabilities but also represent some of the activities of normalized settings required by law. However, the arts have been neglected in special education settings.

[1] Expressive arts" in this report refers primarily to the visual arts (two-dimensional forms such as drawing, painting, and printmaking and three-dimensional forms such as sculpture), with attention to accompanying music, movement, and dramatic play.

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Regular early childhood educators view the arts as a positive contribution, emphasizing the importance of child-initiation, exploring materials, and sufficient time for the child to develop his or her own visual art symbols; while special education staff, not trained in early childhood education, use art in preschool programs, but they underestimate the potential benefits to be gained when young children engage in arts activities (Dyson, 1986). Engaging in the arts offers a variety of positive outcomes demonstrated in practice, research, and the Expressive Arts model data (Hutinger, 1998); nevertheless, children with disabilities are afforded little time to explore materials and participate in child-initiated expressive arts activities for many reasons, sometimes because there are "more important things to do." Although art activities occur in curriculum activities for children with disabilities, the arts are typically viewed as vehicles to meet a specific therapeutic objective (i.e., finger painting for children who are tactilely defensive) and tend to be adult-directed (i.e., teaching children to draw diamonds with 'proper' corners or recognizable trees using an adult image or coloring in a coloring book image drawn by an adult).

Omitting or down-playing the arts in early intervention programs is a disservice to young children with disabilities and their families. Since the arts are part of the early childhood curriculum for children *without* disabilities, then the arts, with appropriate adaptations, should be a part of the curriculum for children *with* a wide range of disabilities. Adaptations make it possible for children with moderate to severe disabilities to participate in the activities that engage their less disabled peers. The Expressive Arts model uses a wide range of adaptations to integrate the arts into the early childhood curriculum, including computers, peripherals, software, larger and/or longer brush handles, and crayons that can be held in the palm of the hand. The *EEPCD Site Visit Report* (May 1995) indicated that the Expressive Arts model provided children

with special needs access to activities that are normalized and developmentally appropriate. Moreover, the report noted that the model is innovative in that few approaches to using the expressive arts in early intervention have been previously described in the literature. Our data indicates that the arts assist children to achieve specific goals such as increasing time on task, developing and increasing the number of recognizable symbols produced, increasing communication with peers and adults, using scribbles or symbols to "write," crossing midline, adjusting to transitions, and sharing with others.

Previous Research Findings

The need for the Expressive Arts (EA) model in services for children with disabilities and its importance was determined from analyzing information from multiple sources, including an extensive library search and literature review. The reference search uncovered a wealth of literature related to "typical" youngsters and the arts, but special education references, scarce in 1992 when the EA model project[2] was first proposed and funded, remain sparse. In a 1995 update, project personnel examined 13 early childhood special education texts with copyrights dating from 1990 to 1995 for references to arts in the curriculum. Only five of the 13 books made any references to these topics. References ranged from simple definitions to short discussions in parts of chapters. Prior to writing the Expressive Arts Outreach proposal in 1997, staff completed a literature search, using a variety of terms to search for art and children with disabilities, and found fewer than ten articles. This is not surprising since special education classes emphasize other skills, although both federal and state emphasis on providing services for children with disabilities in an inclusive setting is strong. Figure 1 summarizes the literature related to positive effects of the arts on young children.

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[2] The Expressive Arts Project, PR#H024B20010, was a 3 + 2 model demonstration project funded by the Office of Special Education Programs from October 1, 1992 - September 30, 1997.

Figure 1. A Review of the Literature Related to the Contribution of the Expressive Arts to Young Children's Development

Importance of Expressive Arts	References
1. Through experiences with the expressive arts, young children develop the ability to make marks and produce symbols.	• Baker, 1990; Blackstock & Miller, 1992; Brittain, 1979; Dyson, 1986, 1990a, 1990b; Gardner, 1982, 1990; Gardner, Wolf, & Smith, 1982; Golomb, 1992; Jalongo, 1995; Jones, 1995; Kellogg, 1970; Lowenfeld & Brittain, 1975; Nelson, 1985; Rosenblatt & Winner, 1989; Thompson, 1995; Vygotsky, 1978; Wells, 1986; Wright, 1994.
2. Expressive arts contribute to children's growth in the following areas:	
• Cognitive development and problem solving	• Andrews, 1996; Eisner, 1979; Gardner, 1993; Geoghegan, 1994; Golomb, 1992; Hoffman, Kanter, Colbert, & Sims, 1991; Jalongo, 1992; McGirr, 1995; Pearlman & Pericak-Spector, 1995; Seefeldt, 1995; Smith, 1993; Thompson & Bales, 1991; Wilcox, 1994; Wright, 1994.
• Communication and language development	• Baker, 1990; Barclay, 1990; Dyson, 1986, 1990a,1990b; Edwards, Gandini, & Forman, 1993; Gardner, 1993; Hoffman, Kanter, Colbert, & Sims, 1991; Jalongo, 1992; Mayhew, 1978; McGirr, 1995; Thompson & Bales, 1991.
• Social development	• Banks, Davis, Howard, & McLaoghlin, 1993; Dyson, 1990a; Goeghegan, 1994; Hoffman, Kanter, Colbert, & Sims, 1991; Mayhew, 1978; Thompson & Bales, 1991.
• Gross motor development	• Baker, 1990; Herberholz, & Hanson, 1995; Hoffman, Kanter, Colbert, & Sims, 1991; Mayhew, 1978.
•	
• Fine motor development	• Baker, 1990; Herberholz, & Hanson, 1995; Hoffman, Kanter, Colbert, & Sims, 1991; Mayhew, 1978; Wright, 1994.
• Self awareness and self-esteem	• Herberholz & Hanson, 1995; Welch & Modrzejewski, 1994.
• creativity	• Bresler, 1993; Edwards & Nabors, 1993; Kenney, 1995; McGirr, 1995; Mellou, 1994; Schirrmacher, 1988; Wright, 1994.
3. The expressive arts help children learn through the use of real, meaningful objects and materials that they explore, discover, manipulate, and as they repeat these hands-on experiences.	• Arnheim, 1989; Baker, 1990; Bredekamp, 1987; Bredekamp & Rosegrant, 1992, 1995; Brittain, 1979; Wilcox, 1994; Wright, 1994.

4. Through the expressive arts, children gain control over their environment, experience autonomy, use self direction, make decisions, and solve problems.	• Arnheim, 1989; Edwards & Nabors, 1993; McGirr, 1995.
5. The expressive arts assist in the authentic assessment of the child's development with the aid of a portfolio, that includes photographs, artwork, observations, checklists, and rating scales.	• Bredekamp & Rosegrant, 1992; Grady, 1992; Meisels & Steele, 1991; Paulson, Paulson, & Meyer, 1991; Puckett & Black, 1994; Southern Association on Children under Six, 1992; Stone, 1992; Wright, 1994.
6. Children learn about art history, art criticism, art production, and aesthetics through expressive arts experiences.	• Arnheim, 1989; Greenman, 1987; Herberholz & Hanson, 1995; Payne, 1993.

Viewing the arts as a natural part of preschool experience for young children with disabilities represents a different approach from viewing the arts as therapy or recreation, a rather "time honored" tradition in special education. When the arts become remedial strategies or a series of teacher-directed experiences with narrow objectives and outcomes—even though equipment and materials may be appropriate—the comprehensive benefits for young children are limited or lost.

Description

Model

The Expressive Arts (EA) model for the EAO Project was developed for diverse ethnic and cultural groups of children, ages 3 - 8, with mild to severe disabilities. The EA model is based on children's interactions with materials, with other children, and with adults, as opposed to adult images (coloring books, dittos, patterns) and behaviors prompted by imitation, copying, and adult direction. The EA model shifts the focus from teacher-directed to child-initiated

activities. Children's experiences include activities organized into a curriculum, *ArtExpress*[3], (Hutinger, Betz, Bosworth, Potter, Schneider, 1997, 2001) designed to incorporate the visual arts into naturally-occurring, ongoing daily events. The term "curriculum" is defined as activities that are integrated with authentic experiences, that engage children in everyday routines of life, offer broad content, and include diverse strategies (Hutinger, 1994). Children use a variety of paints, crayons, markers, and chalks for painting and drawing, and make three-dimensional images using an assortment of paper, scraps, ribbon, yarn, play dough, clay, wood, and found materials. They have repeated opportunities to explore and discover the properties of materials.

Adaptations

Both low- and high-tech adaptations give all children access to expressive arts activities. Low-tech adaptations include taping crayons together or wrapping foam around markers for children who cannot grip tightly; taping a paint brush to a dowel with strapping tape; inserting a thick-handled paint brush into foam pipe tubing; attaching Velcro strips to building blocks; attaching contact paper, sticky side up, to a board to use as an adhesive surface for making a collage; and taping paper to a table or wheelchair tray so it doesn't shift as the child draws. High tech adaptations involve computers, switches, touch tablets, and graphics software, which offer participation opportunities to children who cannot use their hands to draw. Computers with their accompanying peripherals and software serve as necessary tools for art participation for children with severe disabilities or as another medium for expression.

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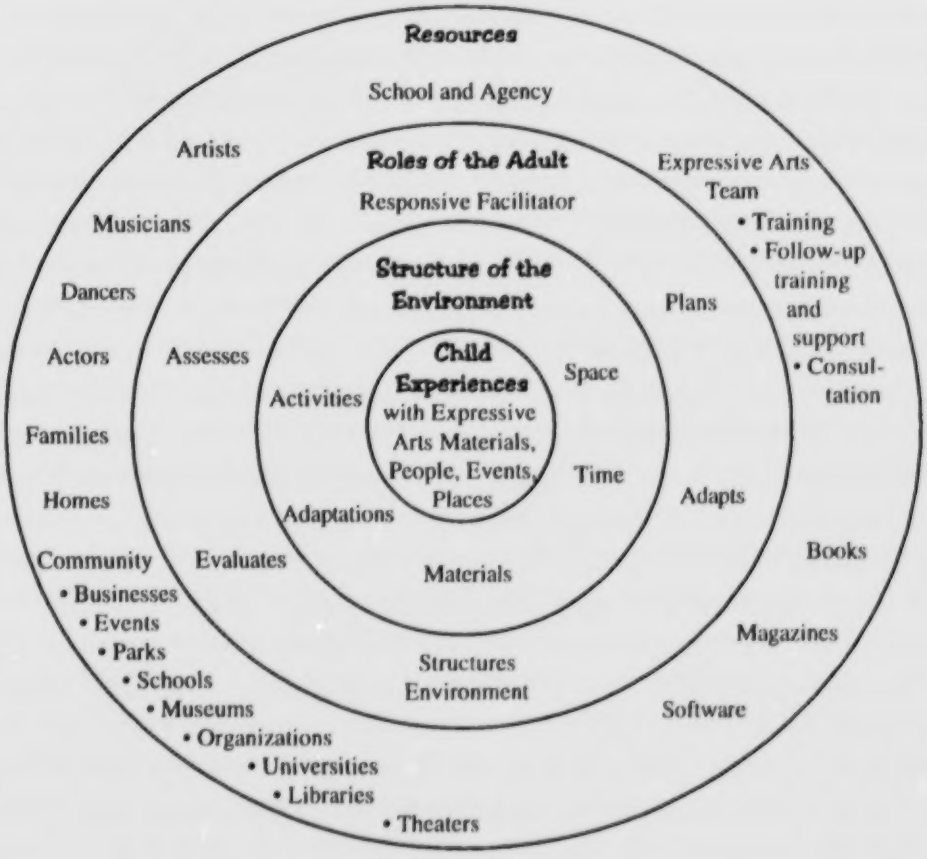
[3] In the *ArtExpress* curriculum, each domain or content area can be integrated with another. The integration can include developmental sequencing, materials and equipment, adaptive devices and procedures, developmentally appropriate computer software, adaptations, and peripherals.

The Expressive Arts Model

The elements of the Expressive Arts model, including families, children, staff, and a wide range of resources, are shown in Figure 2. The core element is *Child Experiences in the Expressive Arts,* made possible by the three supporting elements. *Structure of the Environment* focuses on physical elements such as appropriate organization of space, time, and materials. Included are adaptations of materials and activities that can be used differently by different children, depending upon specific needs and developmental levels. *Roles of the Adult* (teacher,

Figure 2. The Expressive Arts Model



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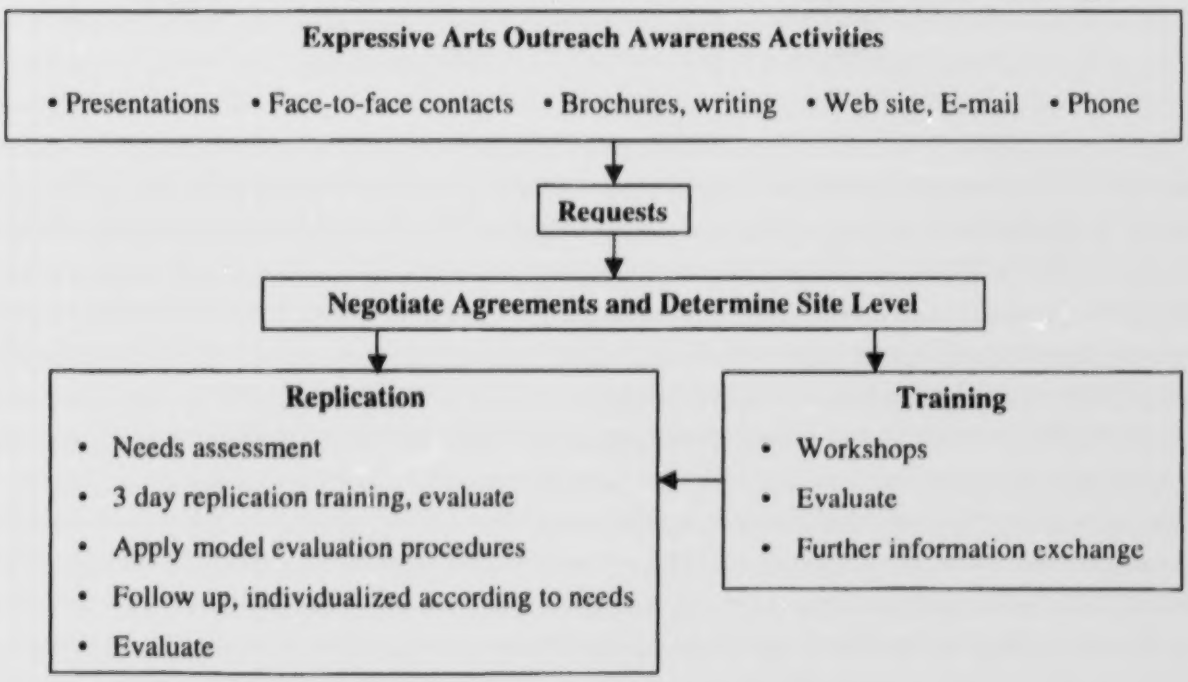
program assistant, support staff, or family members) emphasize the role of the responsive facilitator in planning, structuring activities, adapting materials and activities, and evaluating. Adults are responsible for the structure of the environment. *Resources* include the supports that make the EA model viable: the resources of the sponsoring school or agency, families, homes, communities, museums, theaters, libraries, artists, musicians, actors; books, magazines, software; training, follow-up, and consultation.

Expressive Arts Outreach Training Model

A graphic description of the process for replication and training appears in Figure 3. Site staff, program assistants, and families may attend training. The process was designed in conjunction with demonstration site staff and families who critiqued drafts of the forms, process, and suggested changes. For example, when sites began using the EA model, they wanted more contact with EAO project staff, indicating a need to build individualized, timely follow-up into the format. A core series of modules served as the basis for outreach training and follow-up.

Figure 3. The Expressive Arts Outreach Process for Replication and Training


Expressive Arts Outreach Awareness Activities
• Presentations • Face-to-face contacts • Brochures, writing • Web site, E-mail • Phone
Requests
Negotiate Agreements and Determine Site Level
Replication
• Needs assessment
• 3 day replication training, evaluate
• Apply model evaluation procedures
• Follow up, individualized according to needs
• Evaluate
Training
• Workshops
• Evaluate
• Further information exchange

Replication training. After awareness, sites requested services then agreements were negotiated for either replication or non-replication training. Replication began with a needs assessment, followed by 3 days of training tailored around those needs. Training occurred at Expressive Arts Outreach/Western Illinois University facilities or at the replication site itself. When a site began using the model, project staff provided individualized follow-up, depending on site needs—phone consultations, E-mail, discussions on the project web site, and video exchanges. Project staff made evaluation and consultation visits to the sites if sites expressed the need and could support the activity with fiscal resources unavailable to the EAO project itself.

Other training activities. Project staff conducted hands-on workshops and/or training sessions (other than replication) on topics requested by families and personnel from schools or state agencies. Topics for the training sessions included high- and low-tech adaptations for the expressive arts, integrating the arts into the curriculum, arranging the classroom environment, and portfolio development and assessment. These training sessions were conducted on-site or at the Center for Best Practices in Early Childhood facilities located at Western Illinois University, Macomb, Illinois.

EAO Training Activities

From October 1997 to October 2000, project staff provided training to 66 professionals in 16 sites from three states (Illinois, Wisconsin, and Indiana). Sites with more than one classroom sent representative members to training. Other individuals were trained as trainers who then trained the remainder of the site's staff. Training sessions were scheduled at regular intervals, at least three times each year at the Center for Best Practices facilities. Training was conducted on-site at Rockford, Illinois, in February 1999 and at Silvis, Illinois, in June 1999. Six initial training workshops (November 1997, June 1998, February 1999, June 1999, January 2000, and

September 2000) and six follow-up training workshops (January 9, 16, and 23, 1998; January 1999; June 2000; and September 2000) were conducted. Training began on day one with *Creating a Firm Foundation for Expressive Arts* and included the *ArtExpress* Overview Module; Children and the Arts Module; Adult Roles Module; Structuring the Art Environment Module, which includes a demonstration of low-tech adaptive materials; and Making the Home-School Connection Module. Day two of training, *Developing Skills to Implement the Expressive Arts*, continued with The Arts/Literacy Connection Module; Integrating the Expressive Arts Module, which includes exploring expressive arts materials at activity centers; and the Assessment Module. Training concluded on day three with *Applying Expressive Arts throughout the Curriculum* and included The Technology Module of adapting and adding peripherals, playing with children's software, and exploring the Internet. Figure 4 contains a sample training agenda.

Follow-up contact with site staff continued via phone, fax, mail, or E-mail on a regular basis throughout the outreach period. Four hundred nineteen (419) contacts were made with EAO Continuation Sites and 1,114 contacts were made with EAO Replication Sites from October 1997 to September 2000. See Tables 6 and 7 on pages 51 and 53 for the number of contacts made each month.

Follow-up training was provided based on each site's needs, requests, time, and budget. Six follow-up training sessions were conducted (January 1998 [3], January 1999 [1], June 2000 [1], and September 2000 [1]). Follow-up training topics included: *Integrating the Expressive Arts Throughout the Curriculum, HyperStudio, Expressive Arts Foster Emergent Literacy, Adapting Art Materials and Tools, Reading Children's Drawings, Creative Software Can Extend Children's Expressiveness, Family Fun—Assume that Families DO Want to be Involved!*, and *Documenting Children's Growth Using the EAO Assessment Tools.*

Figure 4. Expressive Arts Outreach Training Agenda

Expressive Arts Outreach Training Agenda

Creating a Firm Foundation for Expressive Arts

- Day One-AM

Welcome and Introductions
Needs Assessment, Competencies, and Expectations
***ArtExpress* Overview**: Philosophy and Overview Video
Children and the Arts
Children's Art Develops through Play and The Learning Cycle
Activity— "Painting with Scissors"

- Day One-PM

The Adult Roles
Strategies for Incorporating the Visual Arts
Activity— "Role Playing"
Structuring the Art Environment
Arranging Time, Space, Materials, and Activities
Adapting Time, Space, Low-Tech Tools/Materials, and Activities
Activity— "Displaying Children's Artwork"
Making the Home-School Connection
Sharing Ideas that Work, The Take-Home Expressive Arts/Literacy Bag, Family Newsletter,
Activity— "Baggie" Books

Developing Skills to Implement the Expressive Arts

- Day Two-AM

The Arts/Literacy Connection
Stages of Drawing and Emergent Writing, Relationships between Art and Writing,
and Children's Literature and the Expressive Arts
Integrating the Expressive Arts
Show Theme and Prop Box Examples and "Create an Integrated Activity"
Exploring Expressive Arts Materials at Activity Centers
Visual Arts: Mirror Painting
Music and Movement: *Dancin' in the Kitchen*
Dramatic Play: *Color Dance*

- Day Two-PM

Assessment: See How They Grow
Case Study Video and Observing and Documenting Children's Growth
Visual Art Assessment and Portfolio
Collecting Samples of Children's Artwork and Creating a *Kid Pix* Slide Show
Checklists and Data Collection

Applying Expressive Arts throughout the Curriculum

- Day Three-AM

Technology: Exploring Expressive Arts Software
Adapting and Adding Peripherals

- Day Three-PM

Expressive Arts on the Internet—Cool Web Sites
Summary: Children with Disabilities + Expressive Arts with Adaptations = Success
Closing Forms: Model Fidelity, Action Plan, Training Evaluation

Description of Expressive Arts Outreach Adoption Sites

Table 1 provides information about the 21 sites replicating the EA model between October 1, 1997 and September 30, 2000. The sites contained a total of 60 classrooms served by 38 teachers and 60 support staff. Over the 3 years, the project impacted 1,176 children (See Table 1 for breakdown by year). Data were collected on 277 children who had disabilities or were at risk. Table 2 provides information about the children's disabilities by year.

Four sites housed self-contained special education classrooms serving children with multiple and severe disabilities. Five sites had self-contained special education classrooms serving children with mild to moderate disabilities. Five sites had inclusion classrooms serving children at-risk and children with disabilities. Five sites had classrooms serving children at-risk (two Pre-K and three Head Start). Two sites served infants and toddlers; one was a center-based program, and the other was a home-based program. Detailed classroom descriptions follow.

In Year 1, EAO staff worked with two continuation sites, three continuing replication sites, and five replication sites. In Year 1, 89 children were observed for data collection. In Year 2, EAO staff continued to work with the two continuation sites, three continuing replication sites, five replication sites, and added four new replication sites. In Year 2, 113 children were observed for data collection. In Year 3, EAO staff continued to work with the two continuation sites, three continuing replication sites, nine replication sites, and added seven new replication sites. In Year 3, 138 children were observed for data collection. At the end of the 3-year outreach period, EAO staff had worked with two continuation sites, three continuing replication sites, and 16 replication sites. At the end of the 3-year outreach period, 277 children were observed for data collection. Of the 340 children listed by year, 58 attended their early childhood programs for 2 years and five attended their early childhood programs for 3 years.

Table 1. Number of Expressive Arts Outreach Sites and Number of Children Observed for Data Collection from '97 to '00

EAO Site Location	Number of Classrooms			# of Teachers	# of Support Staff	Type of Classroom	# of Children Served for 3 yrs	# of Children Observed for Data Collection			Total Child Data	# of Children Attending	
	AM	PM	All Day					Yr 1	Yr 2	Yr 3		2 Yrs	3 Yrs
2 Continuation Sites													
Galesburg, Illinois.	6	6		7	6	Inclusion	360	09	10	10	**29**	**10**	**0**
Carthage, Illinois			1	1	5	Self-contained	24	02	06	05	**13**	**4**	**1**
3 Continuing Replication Sites													
Industry, Illinois	1	1		1	1	Inclusion	60	08	05	07	**20**	**3**	**0**
Plymouth, Illinois	1	1		1	1	Self-contained	60	13	11	12	**36**	**7**	**1**
Macomb, Illinois	2	2	1	3	6	Self-contained	150	25	19	20	**64**	**3**	**0**
Year 1 EAO Replication Training (5 Sites)													
Monmouth, Illinois			1	1	5	Self-contained	21	07	05	06	**18**	**2**	**3**
Colchester, Illinois	1	1		1	1	Self-contained	60	08	10	08	**26**	**8**	**0**
Jacksonville, Illinois	1	1		1	1	Pre-K	60	10	10	10	**30**	**4**	**0**
** Springfield, Illinois			1	1	4	Self-contained	16	04	03	—	**07**	**3**	**0**
** Avon, Illinois	1	1		1	1	Inclusion	40	03	08	—	**11**	**1**	**0**
Year 2 Replication Training (4 Sites)													
Rockford, Illinois	2	2		2	2	Center-based	20	—	10	04	**14**	**3**	—
Rockford, Illinois			1	5	5	Home-based	20	—	10	06	**16**	**6**	—
Good Hope, Illinois	1	1		1	1	Self-contained	40	—	03	07	**10**	**3**	—
Biggsville, Illinois	1	1		1	1	Inclusion	40	—	03	01	**04**	**1**	—
Year 3 Replication Training (7 Sites)													
NOW H S Silvis, Illinois	3	3		3	5	At-risk	60	—	—	15	**15**	—	—
NOW H S Moline, Illinois	1	1		1	3	At-risk	20	—	—	07	**07**	—	—
NOW H S Kewanee, Illinois	3	3		3	5	At-risk	40	—	—	12	**12**	—	—
Canton, Illinois	1	1		1	1	Pre-K	40	—	—	08	**08**	—	—
*** McFarland, Wisconsin	1	1		1	1	Inclusion	20	—	—	—	—	—	—
*** South Bend, Indiana			1	1	4	Self-contained	10	—	—	—	—	—	—
*** Silvis, Illinois	1	1		1	1	Self-contained	15	—	—	—	—	—	—
Total	**27**	**27**	**6**	**38**	**60**		**1176**	**89**	**113**	**138**	**340***	**58**	**5**

* A total of 277 children were observed for data collection from October 1997 to September 2000. Of the 340 children listed by year, 58 attended their early childhood programs for two years and five attended their early childhood programs for three years.

** Two sites did not collect child data during Year 3 of the 1997-2000 outreach period because the trained site staff accepted teaching positions in other school districts.

*** Three sites received EAO training during Year 3 of the 1997-2000 outreach period, but were not yet scheduled to begin collecting child data until the fall of 2000.

Table 2. Distribution of Child Disabilities Over the 3-Year Period

Disabling Condition	1997-1998	1998-1999	1999-2000	Total
Speech and Language (Sp/Lg)	29	31	17	77
Developmental Delayed (DD)	18	22	26	66
At-risk	10	23	54	87
Learning Disabled (LD)	4	3	6	13
Developmental Delayed/Speech and Language	4	3	4	11
Multiple Disabilities	4	3	0	7
Cerebral Palsy/Mentally Impaired	2	1	1	4
Speech and Language/Developmental Delayed	1	0	1	2
Behavior Disordered	1	1	0	2
Down syndrome	1	2	2	5
Down syndrome/Developmental Delayed	1	1	1	3
Down syndrome/TM	1	1	1	3
Seizure Disorder	1	0	0	1
Brain Damage/D.P.T. shot	1	1	0	2
Autism/Deaf/Trainable Mentally Handicapped	1	1	0	2
Cerebral Palsy	1	0	0	1
Physically Handicapped	1	0	0	1
Microcephaly/DD/Sp/Lg	1	1	0	2
Mentally Impaired	1	1	2	4
Autism	1	2	2	5
Educable Mentally Handicapped	1	0	0	1
OHI/Physically Impaired/DD	1	1	0	2
OHI/Visually Impaired/Mentally Retarded	1	1	1	3
Other Health Impaired (OHI)	1	0	1	2
Visually Impaired	1	0	0	1
Speech and Language/Behavior Disordered	0	1	1	2
Learning Disabled/Speech and Language	0	0	1	1
Developmental Delayed/MR	0	2	2	4
Developmental Delayed/Epilepsy	0	1	0	1
Developmental Delayed/EMH	0	1	1	2
Gross Motor & Speech Delay	0	1	1	2
OHI/Severe hypoxic ischemic	0	1	1	2
Prematurity	0	2	2	4
Prematurity/ Other Health Impaired	0	1	1	2
Autistic/Mentally Impaired	0	0	1	1
Trainable Mentally Handicapped	0	0	2	2
Down Syndrome/OHI/Sp/Lg	0	1	0	1
Down Syndrome/Developmental Delayed	0	0	1	1
OHI/Attention Deficit Hyperactivity Disorder	0	0	2	2
OHI/Physically Impaired	0	1	1	2
OHI/Hearing Impaired/Physical Impaired	0	1	1	2
Mentally Retarded/Visually Impaired	0	1	1	2
Total Children	89	113	138	340*

* A total of 277 children were observed for data collection from October 1997 to September 2000. Of the 340 children listed by year, 58 attended their early childhood programs for two years and five attended their early childhood programs for three years.

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Descriptions of continuation sites established during model development. Two sites established during the Expressive Arts' model development phase (1992 - 1997), Stone School Early Childhood Program in Galesburg, Illinois, and West Central Illinois Special Education Cooperative in Carthage, Illinois, continued their involvement with the project in its outreach phase. Stone School is an inclusion program and West Central Illinois Special Education Cooperative is a self contained program. Each site successfully continued to replicate the EA model.

Stone School Early Childhood Program had six morning and afternoon classes, each meeting 4 days a week for 2 1/2 hours each day. Each of the six classrooms had one teacher and one program assistant. A special education teacher traveled from room to room coordinating each classroom teacher's curriculum with the child's IEP, supervising program assistants and one-on-one aides, and supporting children's participation in activities. One-on-one aides were provided as needed. Speech/language therapy, occupational therapy, and physical therapy services were available. Ninety-two percent of the children enrolled in the inclusion classroom were at-risk, and the other 7.5% had identified disabling conditions. The special education teacher and the support staff facilitated children's IEPs in each of the six classrooms. The special education teacher collected data on children with disabilities for the EA project. The number of children observed for data collection each year included: 9 in 1997-1998, 10 in 1998-1999, and 10 in 1999-2000. Disabling conditions over the 3 years included developmental delay, autism, cerebral palsy, and Down syndrome.

West Central Illinois Special Education Cooperative had one all-day classroom that met 5 days a week. Site staff included one classroom teacher, three program assistants, and two one-on-one aides. Speech/language therapy, occupational therapy, and physical therapy services were

available as needed. The number of children observed for data collection each year included: 2 in 1997-1998, 6 in 1998-1999, and 5 in 1999-2000. Disabling conditions of the children in this classroom over the 3 years included Down syndrome, trainable mentally handicapped, mentally retarded, and other-health-impaired.

Descriptions of continuing replication sites established during field testing. During the 2 year field testing period that was part of the original 5-year model development project, three sites were established that continued their replication activities into the 3 year outreach project. Those sites were Industry Early Childhood Program in Industry, Illinois; Southeastern Early Childhood Program in Plymouth, Illinois, and the MacArthur Early Childhood Program in Macomb, Illinois. Industry's EC program is an inclusion classroom and the Plymouth and Macomb programs are self contained classrooms. Each field test site successfully integrated the EA model into their program.

The Industry Early Childhood Program had both morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. The program was staffed by one classroom teacher and one program assistant. A one-on-one aide was provided as needed. Speech/language therapy, occupational therapy, and physical therapy services were provided. Half of the children enrolled in this inclusion classroom were at-risk, and the other half were identified with a disabling condition. The teacher collected child data only on children who were identified with disabilities. The number of children observed for data collection each year included 8 in 1997-1998, 5 in 1998-1999, and 7 in 1999-2000. Disabling conditions of the children in this classroom included speech/language, developmental delay, and learning disabled.

The Southeastern Early Childhood Program had both morning and afternoon classes that meet 5 days a week for 2 1/2 hours each day. Site staff included one classroom teacher and one

program assistant. Speech/language therapy, occupational therapy, and physical therapy services were provided as needed. The number of children observed for data collection each year included 13 in 1997-1998, 11 in 1998-1999, and 12 in 1999-2000. Disabling conditions of the children in this classroom included speech/language, developmental delay, learning disabled, and mentally impaired.

Three classrooms from the MacArthur Early Childhood Program participated in the project. Two teachers had separate morning and afternoon classes, and one had an all day program. Each met 4 days a week. Each classroom had one teacher, one program assistant, and one-on-one aides (as needed). Speech/language therapy, music therapy, occupational therapy and physical therapy services were available at the school, and children needing services were taken out of the classroom on an ongoing basis. The number of children observed for data collection each year included 25 in 1997-1998, 19 in 1998-1999, and 20 in 1999-2000. Disabling conditions of the children in these classrooms included developmental delay, speech/language, learning disabled, educable mentally handicapped, behavior disorder, Down syndrome, other-health-impaired, and other-health-impaired/attention deficit hyperactivity disorder.

Sites receiving replication training during Year 1. Five sites replicated the EA model in the project's first year of outreach. These sites were Garfield School Early Childhood Program in Monmouth, Illinois; Colchester Early Childhood Program in Colchester, Illinois; Lafayette Center Pre-K Program in Jacksonville, Illinois; The Hope School Early Childhood Program in Springfield, Illinois; and Avon Early Childhood Program in Avon, Illinois.

The Garfield School Early Childhood Program had one all-day classroom that met 5 days a week. Children were served by one classroom teacher, two program assistants, two one-on-one aides, and one art specialist (who visited once a week for one hour). Speech/language therapy,

occupational therapy, and physical therapy services were provided. The number of children observed for data collection each year included 7 in 1997-1998, 5 in 1998-1999, and 6 in 1999-2000. Disabling conditions of the children in this classroom included cerebral palsy, cerebral palsy/mentally impaired, Down syndrome, trainable mentally handicapped, brain damage (D.P.T. shot), autistic/deaf/trainable mentally handicapped, autistic/mentally impaired, and seizure disorder.

The Colchester Early Childhood Program had morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. Site staff included one classroom teacher and one program assistant. Speech/language therapy, occupational therapy, and physical therapy services were available as needed. The number of children observed for data collection each year included 8 in 1997-1998, 10 in 1998-1999, 8 in 1999-2000. Disabling conditions of the children included speech/language, developmental delay, and learning disabled.

The Lafayette Center Pre-K Program had morning and afternoon classes that met 4 days a week for 2 1/2 hours each day. Children were served by one classroom teacher and one program assistant. Speech/language therapy, occupational therapy, and physical therapy services were provided as needed. The number of children observed for data collection each year included 10 in 1997-1998, 10 in 1998-1999, and 10 in 1999-2000. All children in this program were identified as "at-risk."

The Hope School Early Childhood Program, a residential school that houses children from ages 3 to 21, had one all-day classroom that met 5 days a week. Site staff included one classroom teacher and one program assistant, two one-on-one aides, and one art specialist (who visited once per week for one hour). Speech/language therapy, occupational therapy, and physical therapy services were provided. All children had multiple disabilities. The number of children observed

for data collection during Years 1 and 2 included 4 in 1997-1998 and 3 in 1998-1999. In the fall of 1999, the art specialist, the only site staff member trained in the EA model, accepted another position in a different school district. Training was offered to incoming staff and the classroom teacher who chose not to become involved with the EAO project; therefore, Hope School was not a replication site during Year 3.

Avon Early Childhood Program had morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. In this inclusion classroom, one classroom teacher and one program assistant served children at-risk and children with disabilities. A one-on-one aide was provided as needed. Speech/language therapy, occupational therapy, and physical therapy services were available. The number of children observed for data collection each year included 3 in 1997-1998 and 8 in 1998-1999. Disabling conditions of the children in this classroom included cerebral palsy/mentally retarded, physically handicapped, and microcephaly/developmental delay/speech/language. In the fall of 1999, the teacher who was originally trained in the EA model accepted a teaching position in Canton, Illinois. The new teacher did not attend EA training until January 2000. Therefore, this program did not participate as a replication site during the project's third year.

EAO Sites receiving replication training during Year 2. Four sites became replication sites in Year 2 (1998-1999). They were the center-based and home-based programs at the Children's Development Center in Rockford, Illinois; Northwestern Early Childhood Program in Good Hope, Illinois; and Union Early Childhood Program in Biggsville, Illinois.

The Children's Development Center's center-based program had two classrooms with both morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. This inclusion classroom served children at-risk and children with disabilities. Program staff included one

classroom teacher and one program assistant per classroom. Speech/language therapy, occupational therapy, and physical therapy services were provided as needed. The number of children observed for data collection each year included 10 in 1998-1999 and 4 in 1999-2000. Disabling conditions of the children in these classrooms included speech/language, developmental delay, gross motor/speech delay, and other-health-impaired.

The Children's Development Center's home-based program had a staff of five teachers; speech/language, occupational, and physical therapists; and five support staff who provided weekly home visits plus one day a week play group time at the Center. The number of children observed for data collection each year included 10 in 1998-1999 and 6 in 1999-2000. Disabling conditions of the children included developmental delay, developmental delay/epilepsy, prematurity, and Down syndrome.

The first year the Northwestern Early Childhood Program was involved with the EA project, it was a half-day program. The second year the program had both morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. Site staff included one classroom teacher and one program assistant. Speech/language therapy, occupational therapy, and physical therapy services were provided as needed. The number of children observed for data collection each year included 3 in 1998-1999 and 7 in 1999-2000. Disabling conditions of the children in this classroom included speech/language and developmental delay.

The Union Early Childhood Program had morning and afternoon classes that met 5 days a week for 2 1/2 hours each day. This inclusion program served children at-risk and children with disabilities. Site staff included one classroom teacher and one program assistant. A one-on-one aide was provided as needed. Speech/language therapy, occupational therapy, and physical therapy services were provided. The number of children observed for data collection each year

included 3 in 1998-1999 and 1 in 1999-2000. Children's disabling conditions included speech/language and developmental delay.

EAO Sites receiving replication training during Year 3. Three Project NOW Head Start sites in Silvis, Moline, and Kewanee, Illinois; the Lincoln PreK Program in Canton, Illinois; the Conrad Elvehjem Early Learning Center in McFarland, Wisconsin; the Children's Dispensary in South Bend, Indiana; and the George O. Barr Early Childhood Program in Silvis, Illinois, joined the EAO project in Year 3 (1999-2000). Three of the sites (Conrad Elvehjem, Children's Dispensary, and George O. Barr) participated in replication training later in Year 3. Participants were trained later in the final project year because the Center for Best Practices in Early Childhood received funding from OSEP for another 3 years of Expressive Arts Outreach (2000 - 2003) and the sites could continue their involvement and data collection for the newly funded EA project.

Project NOW Head Start administrative offices are located in Silvis, Illinois. Classrooms are located in Silvis, Kewanee, Moline, Atkinson, Aledo, and East Moline, Illinois. Each entity in Project NOW was designated as a separate replication site since the teachers made their own decisions about participation. The Project NOW Head Start classrooms in Silvis, Kewanee, and Moline became replication sites in 1999. The Silvis site had three classrooms with morning and afternoon classes that met 4 days a week for 2 1/2 hours each day. Site staff included one classroom teacher, one program assistant, and additional support staff for each classroom. The Moline site had one classroom with both morning and afternoon classes that met 4 days a week for 2 1/2 hours each day. Site staff included one classroom teacher, one program assistant, and additional support staff. The Kewanee site had three classrooms with both morning and afternoon classes that meet 4 days a week for 2 1/2 hours each day. Each classroom had one

classroom teacher, one program assistant, and additional support staff. The number of children observed for data collection at each of these sites during Year 3 included 15 in Silvis, 7 in Moline, and 12 in Kewanee, Illinois. All children at the three Project NOW sites were at-risk with no identifiable disabling conditions.

The Lincoln PreK Program had morning and afternoon classes that met 5 days a week for 2 1/2 hours each day with one classroom teacher and one program assistant serving the children. Speech/language therapy, occupational therapy, and physical therapy services were available as needed. Eight children were observed for data collection during Year 3. All children in this program were at-risk with no identifiable disabling conditions.

At the time staff from Conrad Elvehjem Early Learning Center participated in replication training (January 2000), the program was in the planning stages of implementing an inclusion program. Six people attended the training: the principal, the education coordinator, the Special Education director, two art specialists, and the Kindergarten teacher. Both morning and afternoon classes that would meet 5 days a week for 2 1/2 hours each day were planned. Each classroom would have one classroom teacher and one program assistant, with one-on-one aide provided as needed. The school would provide speech/language, occupational, and physical therapy. No child data were collected. This program began implementation in the fall of 2000 and is providing the new Expressive Arts Outreach project with data on 10 children.

The Children's Dispensary is a residential school that houses children from ages 3 to 21. The Program Director attended January training and in turn trained her teachers and support staff on the EA model, which would supplement the developmental art program the Children's Dispensary already had in place. The ECE program consisted of one all-day classroom that met 5 days a week. Site staff included one classroom teacher and one program assistant, two one-on-

one aides and one art specialist (who visited once per week for one hour). The school also provided speech/language, occupational, and physical therapy. No child data were collected. Children in this classroom had severe and multiple disabilities.

The George O. Barr Early Childhood Program became a replication site in September 2000. This program had morning and afternoon classes that met 4 days a week for 2 1/2 hours each day. Site staff included one classroom teacher and one program assistant. A one-on-one aide was provided as needed. Speech/language therapy, occupational therapy, and physical therapy services were available. No child data were collected. Disabling conditions included developmental delay/speech/language, speech/language, and other health impaired.

Levels of involvement. Each replication site was classified according to its level of existing experience and skill in implementing and integrating the EA model in its classroom(s). EAO Needs Assessments and the *Model Fidelity Profile* were used to determine the levels for sites. Sites were placed within one of three levels, as shown in Figure 5.

Level I sites' team members were new to the concepts of integrating the expressive arts into their curriculum. They received initial orientation and awareness training that included adopting the EA philosophy with a child-appropriate curriculum based on individual child goals, incorporating EA teaching strategies, adapting time, materials and activities, making materials accessible, and utilizing the EA curriculum. Project staff provided additional training and follow-up until site staff and outreach staff agreed that adequate skills had been acquired by site staff to begin Level II training. All Level I sites developed an EA philosophy, could articulate the benefits of creating a positive expressive arts environment, made time space, and art materials accessible, and understood responsive teaching strategies.

Figure 5. Sites According to Levels of Involvement

LEVEL I Sites (2) Conrad Elvehjem Early Learning Center, McFarland, Wisconsin The Hope School ECE Program, Springfield, Illinois
LEVEL II Sites (8) Avon School ECE Program, Avon, Illinois Children's Development Center #1, Rockford, Illinois Children's Dispensary, South Bend, Indiana. George O. Barr ECE Program, Silvis, Illinois Project NOW Head Start, Kewanee, Illinois Project NOW Head Start, Moline, Illinois Project NOW Head Start, Silvis, Illinois Union School ECE Program, Biggsville, Illinois
LEVEL III Sites (11) Children's Development Center #2, Rockford, Illinois Colchester School ECE Program, Colchester, Illinois Garfield School ECE Program, Monmouth, Illinois Industry School ECE Program, Industry, Illinois Lafayette Center PreK Program, Jacksonville, Illinois Lincoln School PreK Program, Canton, Illinois MacArthur School ECE Program, Macomb, Illinois Northwestern ECE Program, Good Hope, Illinois Southeastern School ECE Program, Plymouth, Illinois Stone School ECE Program, Galesburg, Illinois West Central Illinois Special Education Cooperative, Carthage, Illinois

Level II sites' team members were developing new skills as they implemented the EA model into their classrooms. These sites received initial EA training, then began implementation of the model and data collection. EA staff provided follow-up to assist site staff in gaining needed competencies for full implementation of the model. This training included EA teaching strategies which focused on individual child goals, EA tools and experiences to meet individual child needs, children's art assessment using various EA measures, family involvement, and curriculum integration through the expressive arts. Site staff acquired and demonstrated EA elements, created adaptive tools and experiences, used the portfolio system for child assessment,

documented increased number of family participation events, and integrated the visual arts in at least two content areas.

Level III sites fully implemented the EA model and could serve as demonstration sites. The sites kept child and family data based on their assessment recommendations. The sites' team members created and implemented a variety of adaptive tools and experiences based on individual child's need, demonstrated proficiency in assessment skills, expanded their EA integration skills, advocated the EA model through training others, and contributed to the EA curriculum.

Comparison group. Comparisons were made with 22 children demonstrating varying disabilities in two early childhood special education classrooms in Jacksonville and Good Hope, Illinois. These classrooms participated in the Early Childhood Emergent Literacy Technology Research Study (Hutinger, et al., 1998) at which time pre- and post-data on the *Visual Art Rating Scale* were collected.

Findings

The following section relates to (1) children's gains while they were involved in classrooms implementing the EA model; (2) teacher observations about child changes in skills, behavior, and interest while participating in expressive arts activities; (3) gains in teacher knowledge and skills; and (4) increases in family involvement. Data from the 3-year Expressive Arts Outreach period (1997-2000) support the findings from the Expressive Arts Demonstration period (1992-1997). The results of multiple measures provide evidence of the positive outcomes of over 21 EAO sites in different locations with different populations. All children, whether their disability was mild, moderate, or severe participated in developmentally appropriate expressive arts activities and projects without the need for adult-directed activities, making images that grew

increasingly more complex. They were interested in art, spent time making art, and exhibited a variety of positive behaviors. Families and staff alike pointed out the positive effects of EAO.

Method

Children. The 277 children attending in EAO Continuation and Replication site classrooms from October 1997 to September 2000 participated in experiences that included expressive arts materials, people, events, and places, and they were provided with activities organized into a curriculum designed to incorporate experiences in the arts into typically occurring, ongoing, daily events. The children ranged in age from three years to eight years of age.

Demographics. During Years 1 and 2 of the project (1997-1998 and 1998-1999) the child disabilities most commonly reported were speech/language (32.6%) and developmental delays (20.2%). Project NOW Head Start and their Silvis, Kewanee, and Moline sites began providing child data during Year 3. These sites enrolled primarily children who are at-risk. As a result, the most common disabilities shown by the children served during Year 3 (1999-2000) at all of the sites included at-risk (39.1%); developmentally delayed (25.4%); speech/language problems (13.8%); learning disabilities (5.1%); other health impaired (including vision, hearing, physical problems, and more) (5.8%); mentally impaired (2.9%); Down syndrome (2.9%); autism (2.2%); trainable mentally handicapped (1.4%); and cerebral palsy (1.4%). Table 2 on page 19 shows the distribution of child disabilities over the 3-year period from 1997 to 2000.

Selection criteria. Teachers were asked to use the following criteria to select children for data collection.

(1) Select children with disabilities from three years old to eight years old.

(2) Select children who, to the best of the teacher's knowledge, would be in the program for the entire school year.

If children meet criterion #1:

(3) Select all children if class size is 10 or less.

(4) Select at least 10 children if class size is more than 10.

(5) If both children with and without disabilities attend the classroom, select all children with disabilities plus other children to equal 10. Children without disabilities should be randomly selected.

(6) If the teacher has both a morning and an afternoon class, select five children from each section.

Child data measures. Each year teachers used the *Developmental Checklist* and *Visual Art Rating Scale*, measures developed and used by the EAO staff during the 5-year model development period, to help project staff assess children's performance. Data were taken by teachers on children in their classrooms at three separate times throughout the year (October, February, May). Teachers rated each child on cognitive, communication, social, gross motor, fine motor, and visual art skills. The teachers were provided with specific criteria on which to rate the children to provide objective guidelines for their evaluations.

The *Developmental Checklist* consists of five items:

(1) a *Cognitive Score*, containing 11 cognitive behaviors, including such indicators as "demonstrates basic knowledge of concepts," "develops mental images (representations)," and "develops recognizable symbols."

(2) a *Communication Score*, containing seven communication skills, including "listens and understands simple directions," "talking and signing with peers and adults increases," and "writes using mock letters, real letters, or both."

(3) a *Social Score*, containing 10 items including "interacts with peers in play," "interacts easily with familiar adults," and "seeks adult help when appropriate to resolve conflicts."

(4) a *Gross Motor Score*, consisting of two items: "uses large muscle, whole arm movement in art activities," and "crosses the midline when drawing, painting, or constructing."

(5) a *Fine Motor Score*, consisting of four items, including "grips drawing and painting tools appropriately, according to ability," "uses wrist motion when drawing or painting," and "scribbles or markings stay on the paper."

The *Visual Art Rating Scale* contains the following six items:

(1) *Fluency*, "repeats a single mark, scribble, or image on numerous products over time;"

(2) *Flexibility*, "experiments with a variety of new marks and images;"

(3) *Originality*, "demonstrates a fresh, independent, inventive approach when putting marks and images on paper;"

(4) *Elaboration*, "adds details to images;"

(5) *Space*, "demonstrates awareness of the relationship between the image made and the size and shape of the paper;" and

(6) *Image*, "communicates through images or symbols."

Effectiveness of the Expressive Arts Outreach Model. This report documents the effectiveness of the Expressive Arts Outreach Project in meeting the goals and objectives listed on pages 1 and 2. The model shifted the focus from teacher-directed to child-initiated activities. Outcomes included increased child progress as a result of participating in EA activities and

increased site staff and family competence in the expressive arts. EAO staff observed continuation and replication site teachers' increased ability to make adaptations and to analyze children's artwork, increased responsiveness to children and their art, increased modeling of art techniques, and increased usability of classroom environments for the arts. EAO staff saw site teachers' increased ability to integrate art experiences across the curriculum and increased activities where sites served as resources and advocates for the Expressive Arts model. EAO Continuation and Replication site data demonstrated benefits to children, families, and staff similar to the outcomes produced during the model development and field testing of the EA model.

According to the *Site Visit Report* (May 1995) compiled by a team of external expert evaluators during Year 3 of the EA demonstration period, the model is a sound, state-of-the-art model. Its strengths include naturalistic intervention methods, adaptations for children with physical disabilities to allow access to arts materials, extensive analysis of children's portfolios, documented improvement in children's art abilities, systematic support of teachers' new knowledge, skills, practices and innovative ideas, and more.

Since the EA model is intended to be integrated into an early childhood program, it represents a portion of the experiences children and families have in preschool. While the EA model contributes to children's growth and development, other factors are integrated into the early intervention fabric. EAO staff believe the arts promote positive behaviors but do not stand alone as causal factors.

The Expressive Arts (EA) model's claims of effectiveness summarize the original objectives and statements of impact. The claims follow.

(1) The EA model is developmentally appropriate and, with accompanying adaptations, provides sound, practical expressive arts activities for young children from 3 to 8 years of age with a wide range of disabilities, including children from minority cultures.

This claim is supported by early childhood literature, the rationale for EA curriculum activities, child records, EAO site staff interviews and reports (tri-annual child data reports—The Expressive Arts Developmental Checklist and the Visual Art Rating Scale, the annual Site Satisfaction Questionnaire, reports shared in the monthly ArtExpress newsletters, and the contact log), videotapes, and Art Portfolio contents.

(2) Young children with disabilities can successfully participate in the child-initiated and child-directed EA activities that are based on similar activities used in inclusive early childhood settings.

This claim is supported by evidence in EAO site staff and family interviews and reports (tri-annual child data reports—The Expressive Arts Developmental Checklist and the Visual Art Rating Scale, the annual Site Satisfaction Questionnaire, reports shared in the monthly ArtExpress newsletters, the contact log, and the bi-annual Family Questionnaire), videotapes, and Art Portfolio contents.

(3) The results of participating in EAO activities integrated into the curriculum, with accompanying adaptations, show positive outcomes for children in aspects of communication, social abilities, problem solving, expressive abilities, and motor abilities.

This claim is supported by evidence in the literature, EAO site staff interviews and reports (tri-annual child data reports—The Expressive Arts Developmental Checklist and the Visual Art Rating Scale, the annual Site Satisfaction Questionnaire, reports shared in

the monthly ArtExpress newsletters, and the contact log), videotapes, Art Portfolio contents, and family reports and comments (the bi-annual Family Questionnaire).

(4) The expressive arts serve as one of the beginning processes in the child's development of symbolic representation whether or not the child has a disability.

The claim is supported by analysis of images in Art Portfolios (tri-annual child data reports—The Expressive Arts Developmental Checklist and the Visual Art Rating Scale), EAO site staff interviews and reports (the annual Site Satisfaction Questionnaire, reports shared in the monthly ArtExpress newsletters, and the contact log), and family reports and comments (the bi-annual Family Questionnaire).

(5) Families and staff report satisfaction and child progress as a result of participating in EAO activities.

This claim is supported by results of the annual EAO Site Satisfaction Questionnaire, the bi-annual EAO Family Questionnaire, and the tri-annual EAO child data reports (the Expressive Arts Developmental Checklist and the Visual Art Rating Scale).

Results: Children

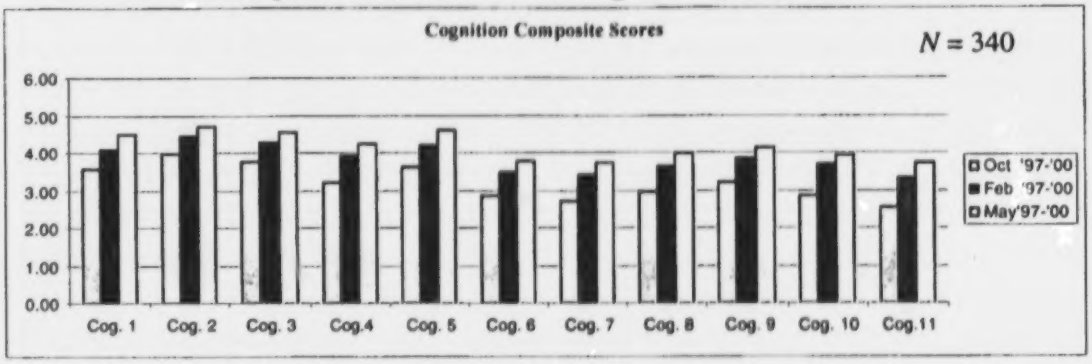
Composite scores across all 3 years (1997-2000). When examining the composite scores on both the *Expressive Arts Developmental Checklist* and the *Visual Art Rating Scale* of all groups of children from 1997-2000 (Tables 3 and 4), it is apparent that over all 3 years, regardless of site, regardless of age, regardless of individual teacher differences, regardless of differences in the children's types of labeled conditions, and regardless of whether the site was a continuation site where the teachers received extensive assistance and aid throughout the training and demonstration period, or was a replication site which received only the Expressive Arts

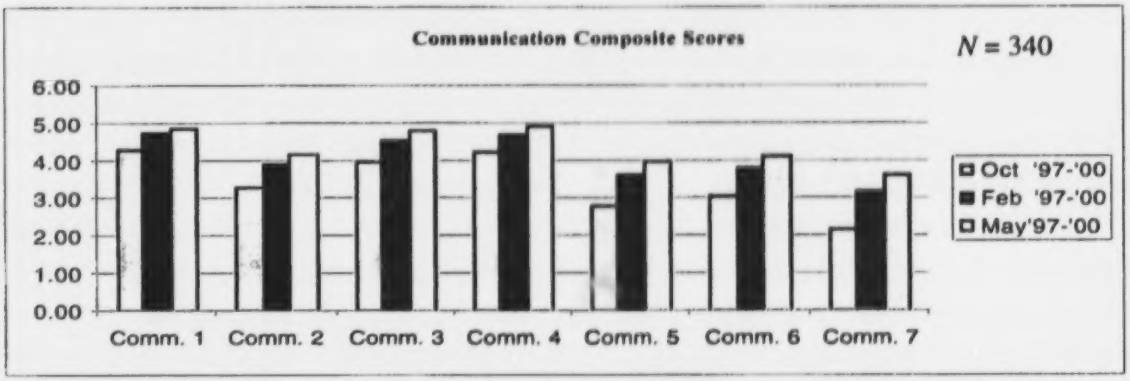
Outreach training from the project staff, *growth and progress was shown by young children in all six areas evaluated at all of the sites.* All observed children showed growth over the year(s) that they were involved in the Expressive Arts Project.

Tables 3 and 4 show composite scores over the 3 years for the *Developmental Checklist* and *Visual Art Rating Scale*. The results demonstrate a steady increase in children's scores, indicating positive growth on all measures over the 3-year period. Sites with children having the most severe conditions showed the smallest amounts of growth over the year; however, *even the most severely involved children showed improvement in all areas over the year.*

It is interesting to see how much stability there is in the children's scores over time, regardless of the number of sites involved. In the 1997-1998 year, 89 children were involved in the program and contributed to the data pool (57 at the continuation sites and 32 at new replication sites). The composite scores for the first item in the area of cognition (#1—*uses a variety of materials*) ranged, at the start of the year, between 3 and 4 (out of a possible 6 on the interval scale) and then rose to between 4 and 5 on the scale by the end of the year. This was also true of new groups of children who were evaluated in both 1998-1999 and in 1999-2000, despite the fact that more children were added in the later years (138 students were evaluated the last year) and despite the fact that some of the teachers were at continuation sites that had received more staff attention and help during the training process, than replication sites where the teachers had received less training. This is a powerful indicator that the Expressive Arts model *does* lead to improvement in replication site children's abilities in the six areas of (1) cognition, (2) communication, (3) social skills, (4) fine motor skills, (5) gross motor skills, and (6) visual arts, just as well as in the continuation sites.

Table 3. Children's (Oct. 1997 – Sept. 2000) *Developmental Checklist* Composite Scores Demonstrating Growth Over Time





Expressive Arts Developmental Checklist

Cognition

Cog 1 = Uses a variety of materials
Cog 2 = Participates in a visual arts activities
Cog 3 = Engages in a variety of new as well as routine Classroom activities
Cog 4 = Demonstrates flexibility and resourcefulness During expressive arts activities
Cog 5 = Increases time on task
Cog 6 = Demonstrates knowledge of basic concepts
Cog 7 = Develops mental images (representation)
Cog 8 = Increases number of symbols (fluency)
Cog 9 = Uses materials in a variety of ways (flexibility)
Cog 10 = Develops recognizable symbols
Cog 11 = Adds detail to drawings, paintings, and sculptures

Communication

Comm 1 = Listens and understands simple directions
Comm 2 = Listens and understands more complex directions
Comm 3 = Communicates for different reasons
Comm 4 = Talking or signing with peers and adults increases
Comm 5 = Recognizes association between spoken and written words
Comm 6 = Uses symbols or scribbles to "write"
Comm 7 = Writes using mock letters, real letters or both

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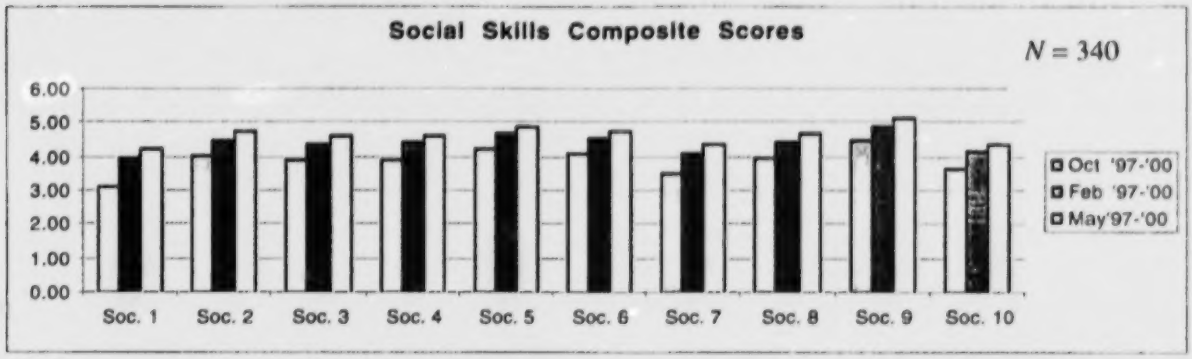
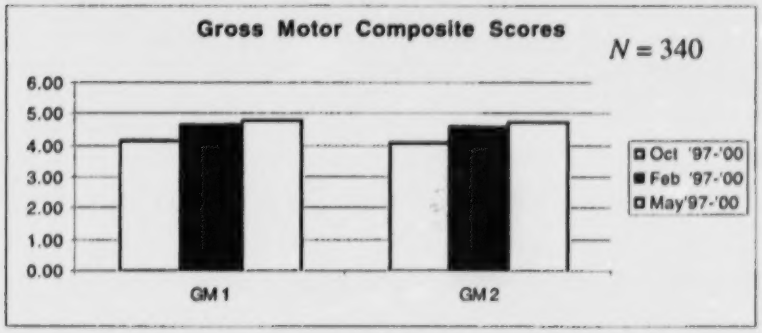
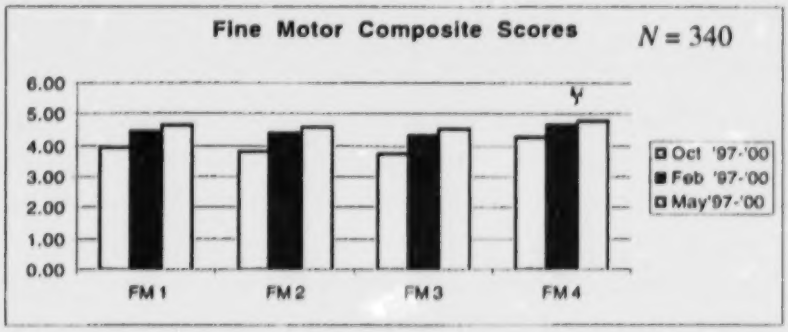
Table 3. Children's 3 Year (Oct. 1997 – Sept. 2000) *Developmental Checklist* Composite Scores Demonstrating Growth Over Time (continued)







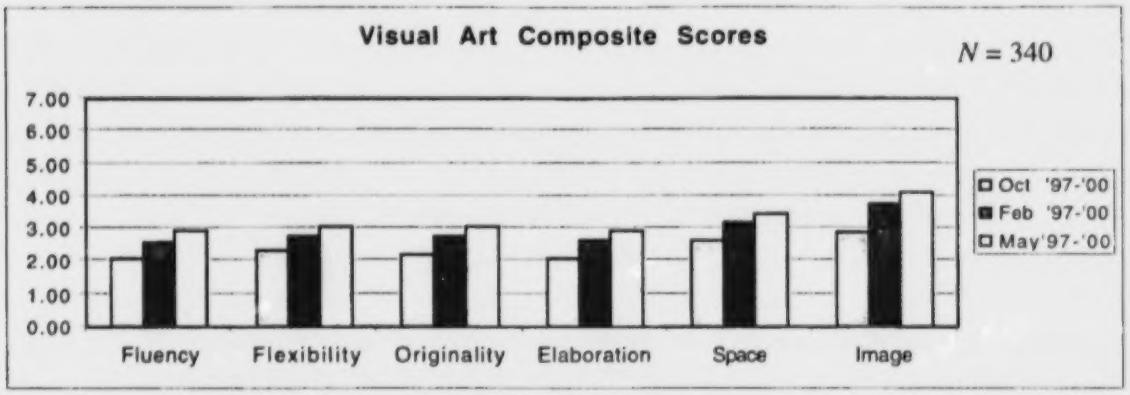
Expressive Arts Developmental Checklist

Social Skills
- Soc 1 = Demonstrates initiative in expressive arts activities
- Soc 2 = Follows rules and routines
- Soc 3 = Takes turns with others
- Soc 4 = Shares with others
- Soc 5 = Uses classroom materials appropriately
- Soc 6 = Adjusts to transitions
- Soc 7 = Stays on task and seeks help when encountering a problem
- Soc 8 = Interacts positively with peers in play
- Soc 9 = Interacts easily with familiar adults
- Soc 10 = Seeks adult help when appropriate to resolve conflicts

Gross Motor Skills
- GM 1 = Uses large muscle, whole arm movements in art activities
- GM 2 = Crosses the midline when drawing, painting, or constructing
- FM 1 = Grips drawing and painting tools appropriately, according to ability

Fine Motor Skills
- FM 2 = Uses wrist motion when drawing or painting
- FM 3 = Draws or paints with a relaxed grip on tools
- FM 4 = Scribbles or markings stay on the paper

Table 4. Children's 3 Year (Oct. 1997 – Sept. 2000) Composite *Visual Art Rating Scale* Scores Demonstrating Growth Over Time



The Visual Art Rating Scale

Fluency = Repeats a single mark, scribble, or image on numerous products over time
Flexibility = Experiments with a variety of new marks and images
Originality = Demonstrates a fresh, independent, inventive approach when putting marks and images on paper
Elaboration = Adds details to images
Space = Demonstrates awareness of the relationship between the image made and the size and shape of the paper
Image = Communicates through images or symbols

During the last year (1999-2000), when several at-risk sites were added as replication sites, some of the children in these groups had higher initial scores on the measures than their counterparts in the continuation programs that enrolled children with identified disabilities. However, both groups of children showed identical patterns of improvement over the year, with each group of children showing significant improvement over the course of the year. Nearly all of the first items from all six scales start within the same interval of the scale at the beginning of the year and end at approximately the same point on the measurement scale at the end of the year. The end of the year ratings are consistently higher than those at the beginning of the year at *all* sites, regardless of whether the data being examined is from 1997-1998, 1998-1999, or 1999-2000.

Teacher reports on benefits for children. Child data reports submitted to EAO staff by site teachers were further substantiated by their indications of child's growth in observational reports. When asked to give examples of change in children's behavior, attitude, and interest while participating in expressive arts activities, site staff responses from the *Site Satisfaction Questionnaire* all 3 years indicated decreased tactile defensiveness and increased communication, self-confidence, attention span, and participation. Representative comments included: *more communication attempts with others, happiness expressed over accomplishments, increased confidence, increased attention span, positive self-concepts, open to new ideas,* and *more awareness of what others are doing.*

One teacher indicated that involvement in the arts led to *more acceptance by other children in the building when they see these children really do activities like they do.* Another told staff, *One child is now trying most media being introduced and enjoying art.* Another noted, *We have a student with Down syndrome who had been in full inclusion but joined our class this year. His previous teacher reported that he refused to participate in art activities. By the end of this year he was trying all sorts of art activities/materials and loving them. Neat!*

Teachers noted *new interest in the arts* on the part of the children, including adding more details to their drawings and learning how to hold and manipulate tools. Children increased their *social skills and communication skills* by sharing, helping others with their art projects, and using new vocabulary to discuss their artwork with both peers and adults. They showed a general increase in their *creativity.* One teacher reported the children *increased their ability to attend to one thing for an extended period of time.*

Some teachers noted a prime difference in the way children became more creative in making use of the freedom to *make their own choices* about art activities. Teachers noted that the

children were *calmer* when it was time to do art activities. Data shows children progressed in social and cognitive skills. They had likes and dislikes but, in general, became more willing to try new media and materials and tools which included printing out pictures on the computer.

Comparison site results. Although outreach site results are compared to results of the original model, comparison groups that do not use the model are seldom available. However, a small group of 22 children with disabilities was available for comparison purposes on the *Visual Art Rating Scale*. The children participated in a literacy research study (Hutinger, et al., 1998) but had no expressive arts experiences outside their regular classes' curricula; that is, no exposure to the EA curricula.

The two classes' pre- and post-test results indicated a slight growth over time. However, in comparison to EAO replication and continuation sites' pre- and post- composite results, children in the control group scored below EAO site children and showed less improvement over time. Both EAO pre- and post-test child data are higher and show a greater increase from fall to spring than the control group averages, suggesting that children in classrooms where the EA model is replicated score higher and show greater improvement in the areas of fluency, flexibility, originality, elaboration, space, and image. Table 5 shows the comparisons of the control group sites with EAO sites.

Table 5. Comparison Sites and EAO Sites Composite Results Using the *Visual Art Rating Scale*

	Control Group Sites			EAO Sites		
	Fall	**Spring**	**+/-**	**Fall**	**Spring**	**+/-**
Fluency	1.64	2.05	**+.41**	2.28	2.85	**+.90**
Flexibility	2.05	2.23	**+.18**	2.50	2.98	**+.75**
Originality	1.73	1.73	—	2.30	2.91	**+.86**
Elaboration	1.73	1.91	**+.18**	2.28	2.84	**+.85**
Space	2.55	2.64	**+.09**	2.88	3.39	**+.78**
Image	2.18	2.41	**+.23**	3.06	3.94	**+1.22**

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Results: Teachers

The second and third elements of the EA model (Figure 2 on page 12) pertain to what the adult in the classroom does to make expressive arts experiences successful for young children in their classroom. The second element of the EA model advocates that teachers structure and adapt the classroom environment by:

- planning blocks of time in the daily schedule for children to explore expressive arts materials on their own;
- providing enough space in the art area so that several children, including those with disabilities, can play with the materials and adapting the space to meet the individual needs of the children in the group;
- making art materials accessible to children, on low shelves, so children can make choices and adapting materials and activities to meet the needs of individual children;
- planning for child-directed art activities that are integrated with authentic experiences, engaging children in everyday routines, offering broad content, and including diverse strategies;
- encouraging and facilitating peer interaction and verbalization during expressive arts activities; and
- creating interest centers which integrate the expressive arts into classroom projects.

The third element of the model depicts the many roles of the adult in an early childhood classroom. The roles include being a responsive facilitator who structures the environment, plans, adapts, assesses, and evaluates both the child and the curriculum.

The EA model advocates that all children, especially those with multiple and severe disabling conditions, be given (1) ample opportunities to make choices, (2) access to art

materials and workspaces, and (3) ample time to complete an activity. While having too many choices can be over-stimulating for some children and lead to behavior problems, EAO site teachers learned how to limit and present choices to best meet children's needs. For example, they encouraged children to choose a color of marker, crayon, or paper to use; where to place marks on the paper; where to place the piece of collage material on a sticky board; or which puppet to hold as the teacher reads a story.

Children with severe and multiple physical disabilities may not be able to move from center to center or may not have the physical capabilities to reach art materials placed on typical child-accessible shelves. EAO site teachers adapted the environment to make space and materials accessible for all children and scheduled time for children to complete activities that engaged their interest.

Teacher reports on training and EA model implementation. During and after participating in EAO training sessions, results of 10 measures document changes in teacher behaviors as they implemented the EA model into their classroom. Figure 6 shows a matrix of the following measures: (1) *EAO Site Replication Agreement*, (2) *The Site Needs Assessment*, (3) *EAO Site Staff Competencies*, (4) *The EAO Model Fidelity Profile*, (5) *The EAO Site Teacher Action Plan*, (6) *EAO Training Evaluations*, (7) *Follow-up Contact Log*, (8) *The Family Questionnaire*, (9) The *Site Satisfaction Questionnaire*, and (10) Reports submitted for publication to the *ArtExpress* newsletter.

Positive effects of EAO training and implementation can be seen in the site teachers' comments on the Training Evaluations, the teachers' articles and ideas published in the project's monthly newsletters, "All Around the Sites," and the results of the annual *Site Satisfaction Questionnaire*, distributed each spring.

Replication Site Agreement. The *EAO Replication Site Agreement* is signed by the school or program administrator, individual teachers, and support staff at all sites planning to participate. Signing this agreement demonstrates the willingness to gain new skills and knowledge by attending training sessions, adopting and integrating the EA model, and participating in data collection for the EAO Project. All site staff from the 21 sites participating in the EAO project signed the *Replication Site Agreement.*

Site Needs Assessment. Before EAO training sessions, the *EAO Site Needs Assessment* asked site participant applicants a comprehensive set of questions. Questions included briefly explaining participant's philosophy concerning the place of expressive arts in their early childhood program and giving examples of the types of expressive arts that were part of their curriculum. Participants were asked to state how much time and space is set aside for art activities, whether art materials are accessible to children, to explain how many child-initiated activities were incorporated, and explain what the participant's objectives were for using the expressive arts in their programs. Participants were asked how often children have opportunities for drawing, painting, modeling or creating sculpture, listening to or singing along to music, playing musical instruments, dancing or moving rhythmically, finger-plays, poems, storytelling, reenactments, and imaginative or creative play. Other questions included the use of adaptive strategies and tools for children with physical disabilities including how many computers with adaptive peripherals and interactive software are available in the classroom. Answers to these questions helped EAO staff customize or adapt training sessions to participant needs. The answers to these questions provided EAO staff with base-line data of teacher's knowledge and skills. All site staff from the 21 sites participating in EAO filled out the *Site Needs Assessment.*

Figure 6. EAO Data Sources Indicating Teacher Outcomes

Measures / Teacher Behaviors	*(1) Replication Agreement*	*(2) Site Needs Assessment*	*(3) Site Staff Competencies*	*(4) Model Fidelity*	*(5) Site Staff Action Plan*	*(6) Training Evaluations*	*(7) Follow-up Contact Log*	*(8) Family Questionnaire*	*(9) Site Satisfaction Questionnaire*	*(10) Reports for ArtExpress Newsletter articles and activity ideas*
Teachers make a commitment to replicating the EAO model	•			•	•	•	•	•	•	•
Teachers include activities for children with disabilities in expressive arts activities	•	•	•	•	•	•	•	•		•
Teachers implement expressive arts activities	•	•	•	•	•	•	•	•	•	•
Teachers make adaptations in classroom structure to facilitate EA activities	•	•	•	•	•	•	•	•		•
Teachers integrate art activities into other curricular domains	•	•	•	•	•	•	•	•	•	•
Teachers assess children's growth using EA assessment measures	•		•	•	•		•		•	
Teachers read and assess children's artwork	•		•	•	•		•	•		
Teachers incorporate EA ideas into curriculum	•	•		•	•	•	•	•	•	•
Teachers include adaptations for specific children in classroom	•		•	•	•	•	•	•		•
Teachers link emergent literacy with EA activities	•			•		•	•	•	•	
Teachers include computer, specific software, or peripherals to meet any child's developmental goals.	•	•	•	•	•	•	•	•		•
Teacher provides portfolios/documentation of children in classroom	•		•	•	•		•	•		•
Teachers involve families in EA activities	•			•	•	•		•	•	

Site Staff Competencies. The *EAO Site Staff Competencies* were used as a pre and post rating to assess knowledge and skills before EAO training and reflect new teacher knowledge and skills after implementing the EA model. All replication site staff from the 16 sites attending EAO training sessions from 1997 to 2000 showed gains in their knowledge and skills. Charts were set up on a 0-5 Likert scale. Replication site staff showed gains in the six general knowledge areas with the most gains being in "implementing art activities" (from 3.50 to 4.75),"making adaptations for children with disabilities" (from 2.25 to 3.40), and "knowing the importance of the visual arts" (from 3.25 to 4.50). Replication site staff showed gains in the 37 specific skill areas with the most gains being in "planning appropriate child-directed activities in drawing (from 2.60 to 4.30), painting (from 2.75 to 4.50), and three-dimensional projects (from 3.00 to 4.00) for children demonstrating different developmental levels;" as well as "listing benefits of the visual arts in early intervention programs" (from 2.60 to 4.50); and "describing the management of a visual arts program in a center-based program" (from 2.50 to 4.50).

Model Fidelity Profile. After EAO training, participants filled out the *Model Fidelity Profile* which asked them to rate and date their site's facilities, materials, and equipment. The EAO staff goal was to train participants to assess and provide target dates or a time line for their EA curriculum implementation, family involvement, data collection, and staff development. The rating choices were (1) the task is under consideration, is being planned, but not yet begun; (2) the task has begun but not yet complete; or (3) the task is either an ongoing task or a completed task. Site teachers were also asked to date the tasks as (1 or 2) projected target date of completion or (3) date of completion of the task. All 16 replication sites trained during the 1997 to 2000 period filled out the *Model Fidelity Profile*. Teachers indicated they had either completed or were in the process of completing each task in all categories.

Site Teacher Action Plan. In the *EAO Site Teacher Action Plan* teachers were asked to state individual projected goals for their classroom and students as well as specific expressive arts strategies they would apply to implement the EA model in their classroom. Respondents (N = 27) from 11 sites each proposed written action plans for their classrooms. Action plans contained objectives that corresponded with the Expressive Arts model. Seventeen teachers (63%, n = 17) responded that they would like to change the structure of their classroom environment. Examples included: changing classroom schedules; rearranging classroom to implement the EA model; adding more music and movement to daily activities; using adaptive materials to meet children with special needs; and including more child-directed activities in their curriculum. More than half of the teachers (59%, n = 16) mentioned using various resources to facilitate integrating the EA model, such as families and home, computers/software, community resources, and follow-up EAO training sessions. Fifteen teachers (56%, n = 15) noted their role as a teacher/adult would include more activity plans and ideas that included expressive arts, more observational assessments, more responsiveness and attention paid to children's art work. Six teachers (22%, n = 6) said they would create more opportunities for child experiences with expressive arts materials in their classrooms, such as creating more opportunities for drawing and writing; exposing children to exploration; revisiting art as indicated by interest; and displaying child artwork

Teachers shared the outcome of these strategies with EAO staff. A total of 70% (n = 19) teachers submitted activity ideas to share in the *ArtExpress* newsletter, 52% (n = 14) submitted photographs of their classroom environment, 41% (n =11) submitted concrete samples and photographs of children's artwork, 3% (n = 1) sent a videotape of children engaging in an expressive art activity, and 3% (n = 1) sent EAO staff activity reports with photo attachments via

E-mail. These percentages indicate that EAO staff had a continuous and on-going working relationship with EAO sites and that teachers implemented activity plans.

Training evaluations. All 49 EAO initial training evaluations from the 16 sites trained from October 1997 to September 2000 were positive. Six EAO training sessions were held from 1997 to 2000: (1) November 14, 1997, (2) June 18, 1998, (3) February 25, 1999 (held in Rockford, Illinois), (4) June 3, 1999 (held in Silvis, Illinois), (5) January 6, 2000 (6) September 29, 2000. The EAO Training Evaluation asked teachers to rate modules of training as "informative" or "not informative." All teachers (100%, $N = 49$) participating in the six sessions said that the training was informative and that their knowledge of the Expressive Arts model was increased. Teacher's knowledge and skills increased as (98%, $n = 48$) they understood the many roles of the responsive and facilitating adult in the classroom, as well as the new knowledge and skills in adapting the expressive arts for individual children and integrating expressive arts into the classroom curriculum. Most of the teachers (94%, $n = 46$) said they were given successful plans for involving families with expressive arts activities. The evaluations found that 78% ($n = 38$) of the teachers agreed that the workshop offered plans to include the expressive arts into the child's IEP. Teachers were asked to list the ideas from the workshop they found most beneficial. Thirty-four (70%, $n = 34$) said the expressive arts activity ideas presented at the training workshop were most beneficial. Forty-one percent ($n = 20$) reported that exploring technology, such as seeing peripheral devices demonstrated, using the *Kid Pix* slide show for portfolio assessment and family involvement, and hands-on playing with expressive art software, was beneficial. Other aspects found to be beneficial included assessment at 18% ($n = 9$), low-tech adaptations at 14% ($n = 7$), and other (EAO videos, demonstrations, *ArtExpress* curriculum, and training manual) at 12% ($n = 6$). When asked to what extent the training workshop was likely to

change their behavior as they integrate the expressive arts into their early childhood classroom, 41% (n = 20) of the participants said they would increase their use of art materials and activities in the classroom; 8% (n = 4) said they would integrate the expressive arts into other areas of the curriculum; 4% (n = 2) said they would assess children's knowledge and skills through the arts by incorporating documentation; and 1% (n = 1) said they planned more use of the computer in the classroom.

Follow-up training evaluations. The 44 training evaluations from sites participating in six EAO follow-up training sessions from October 1997 to September 2000 were positive. The six follow-up training sessions were held in (1) January 9,1998, (*Practical Applications for Integrating Visual Arts)* (2) January 16, 1998, (*Practical Applications for Integrating Music and Movement),* (3) January 23, 1998 *(Practical Applications for Integrating Dramatic Play),* (4) January 16, 1999 *(Add HyperStudio to Your Expressive Arts Curriculum),* (5) June 9, 2000 (*Summer Camp* featuring a variety of EAO training sessions), and (6) September 11, 2000 (*Child Assessment and Data Forms).* Most of the teachers (91%, n = 40) said that the workshops were informative and that their knowledge of the Expressive Arts model was increased. Most of the teachers (96%, n = 42) said they were given successful plans for implementing these aspects of the Expressive Arts model. Teachers were asked to list ideas from the workshop they found most beneficial. Twenty-one teachers (48%) reported that gaining technology skills at follow-up training was most beneficial. Five teachers (11%) reported the expressive arts activity ideas presented at follow-up training were beneficial. Other aspects found to be beneficial included assessment at 5% (n = 2), integrated curriculum at 2% (n = 1), and family involvement at 2% (n = 1). When asked to what extent the follow-up training workshops were likely to change their behavior as they integrate this new knowledge into their classrooms, 23% (n = 10) of the

participants said they would increase the use of technology in the classroom; 16% (n = 7) said they would increase their use of art materials and activities in the classroom; and 11% (n = 5) of the participants said they would begin creating portfolios for children's artwork in the classroom.

Follow-up Contact Log. The *EAO Follow-up Contact Log* is a monthly tally sheet that records contact with EAO site staff. The tally records the nature of the contact and whether the contact was in-person, or by phone, mail, fax, or E-mail. From October 1997 to September 2000 419 contacts were made with EAO Continuation Site staff and 1114 contacts were made with EAO Replication Site staff. See Table 6 for contacts with EAO Replication sites and Table 7 for contacts with Continuing EAO Replication sites.

Table 6. Requests for Information and Consultation with Replications Sites

Year 1

EAO Site Location	Oct 97	Nov 97	Dec 97	Jan 98	Feb 98	Mar 98	Apr 98	May 98	June 98	July 98	Aug 98	Sep 98	Total
Monmouth, Illinois	2	4	1	8	2	3	3	7	2	2	0	3	**37**
Colchester, Illinois	0	3	3	3	2	3	1	4	1	1	0	1	**22**
Jacksonville, Illinois	1	9	5	3	4	8	6	7	4	1	0	3	**51**
Springfield, Illinois	0	2	1	4	1	3	4	5	1	7	8	1	**37**
Avon, Illinois	0	3	2	3	3	4	2	2	3	1	0	1	**24**
Good Hope, Illinois	0	0	0	0	0	0	0	0	0	1	0	5	**6**
Biggsville, Illinois	0	0	0	0	0	0	0	0	0	3	0	1	**4**
Total	**3**	**21**	**12**	**21**	**12**	**21**	**16**	**25**	**11**	**16**	**8**	**15**	**181**

Year 2

EAO Site Location	Oct 98	Nov 98	Dec 98	Jan 99	Feb 99	Mar 99	Apr 99	May 99	June 99	July 99	Aug 99	Sep 99	Total
Monmouth, Illinois	5	3	3	4	2	2	2	3	1	2	5	4	**36**
Colchester, Illinois	3	1	4	3	1	2	1	2	1	0	1	1	**20**
Jacksonville, Illinois	3	9	5	5	3	4	3	3	1	0	3	1	**40**
Springfield, Illinois	3	3	6	4	2	4	4	2	3	0	1	1	**33**
Avon, Illinois	1	5	3	3	1	2	1	1	1	0	1	5	**24**
Good Hope, Illinois	2	5	2	1	2	2	1	2	1	0	2	1	**21**
Biggsville, Illinois	4	5	2	1	1	2	1	1	0	1	2	1	**21**
Rockford 1, Illinois	0	0	0	0	0	6	8	6	1	0	4	3	**28**
Rockford 2, Illinois	0	0	0	0	0	12	23	13	2	2	11	1	**64**
Silvis, Illinois	0	0	0	0	0	0	0	0	12	0	5	1	**18**
Kewanee, Illinois	0	0	0	0	0	0	0	0	6	0	6	0	**12**
Moline, Illinois	0	0	0	0	0	0	0	0	6	0	6	0	**12**
East Moline, Illinois	0	0	0	0	0	0	0	0	2	0	2	0	**4**
Total	**21**	**31**	**25**	**21**	**12**	**36**	**44**	**33**	**37**	**5**	**49**	**19**	**333**

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Table 6. (continued)
Year 3

EAO Site Location	Oct 99	Nov 99	Dec 99	Jan 00	Feb 00	Mar 00	Apr 00	May 00	June 00	July 00	Aug 00	Sep 00	Total
Monmouth, IL	1	2	2	2	2	3	5	10	1	0	2	0	30
Colchester, IL	1	1	1	2	1	2	1	3	1	0	2	0	15
Jacksonville, IL	2	3	1	3	4	3	4	4	0	1	3	0	28
Springfield, IL	1	1	0	1	1	3	2	1	0	0	1	0	11
Avon, IL	1	1	0	2	2	3	2	3	3	0	3	1	21
Good Hope, IL	1	2	1	9	2	7	6	3	1	0	3	0	35
Biggsville, IL	1	1	1	1	2	1	1	2	1	0	3	0	14
Rockford 1, IL	0	7	1	5	5	5	5	8	0	0	6	0	42
Rockford 2, IL	3	20	0	10	10	11	10	20	0	0	10	0	94
Silvis, IL	1	9	1	7	12	11	7	11	5	0	9	6	79
Kewanee, IL	0	6	0	6	6	6	6	12	4	0	10	7	63
Moline, IL	0	4	0	8	8	8	8	16	0	0	9	11	72
East Moline, IL	0	2	0	2	2	2	2	4	0	0	2	5	21
South Bend, IN	0	0	0	1	1	1	3	2	0	0	2	0	10
McFarland, WI	0	0	0	6	6	6	6	7	0	0	7	0	38
Bushnell, IL	0	0	0	1	1	1	1	2	0	0	2	0	8
YWCA, Canton, IL	0	0	0	1	1	1	1	2	0	0	2	0	8
Canton, IL	0	0	0	1	1	3	1	2	1	0	2	0	11
Total	**12**	**59**	**8**	**68**	**67**	**77**	**71**	**112**	**17**	**1**	**78**	**30**	**600**

Table 7. Requests for Information and Consultation with Continuation Sites
Year 1

EAO Site Location	Oct 97	Nov 97	Dec 97	Jan 98	Feb 98	Mar 98	Apr 98	May 98	June 98	July 98	Aug 98	Sept 98	Total
Galesburg, IL	3	3	3	4	1	3	3	4	4	3	0	2	33
Industry, IL	3	2	3	1	1	3	2	3	3	1	0	3	25
Macomb 1, IL	3	1	2	2	1	2	1	2	2	1	0	3	20
Macomb 2, IL	2	2	3	3	1	1	3	4	1	1	0	1	22
Macomb 3, IL	3	4	2	2	1	2	1	3	1	1	0	2	22
Plymouth, IL	2	3	2	1	3	1	2	5	1	1	0	1	22
Carthage, IL	1	1	2	2	4	1	1	3	1	2	0	1	19
Colchester, IL	1	3	2	1	1	1	3	1	0	0	0	0	13
Total	**18**	**19**	**19**	**16**	**13**	**14**	**16**	**25**	**13**	**10**	**0**	**13**	**176**

Year 2

EAO Site Location	Oct 98	Nov 98	Dec 98	Jan 99	Feb 99	Mar 99	Apr 99	May 99	June 99	July 99	Aug 99	Sept 99	Total
Galesburg, IL	3	2	6	1	1	2	1	1	0	2	3	2	24
Industry, IL	4	2	2	1	1	1	1	1	2	2	1	1	19
Macomb 1, IL	4	6	2	2	2	2	2	2	1	0	1	3	27
Macomb 2, IL	2	2	1	1	2	2	1	2	1	0	1	3	18
Macomb 3, IL	3	2	1	1	2	2	1	2	1	0	1	1	17
Plymouth, IL	1	1	2	1	1	2	1	4	0	0	1	1	15
Carthage, IL	2	1	3	1	1	1	2	1	1	2	1	1	17
Total	**19**	**16**	**17**	**8**	**10**	**12**	**9**	**13**	**6**	**6**	**9**	**12**	**137**

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Table 7. (continued)
Year 3

EAO Site Location	Oct 99	Nov 99	Dec 99	Jan 00	Feb 00	Mar 00	Apr 00	May 00	June 00	July 00	Aug 00	Sept 00	Total
Galesburg, IL	0	2	2	1	1	1	1	3	1	1	2	0	**15**
Industry, IL	1	2	1	2	2	4	1	2	2	0	0	0	**17**
Macomb 1, IL	5	1	1	1	1	1	2	3	0	0	2	0	**17**
Macomb 2, IL	1	1	1	1	1	1	1	2	0	0	2	0	**11**
Macomb 3, IL	2	1	1	1	2	2	2	3	0	0	2	0	**16**
Plymouth, IL	2	1	0	2	1	1	2	2	2	0	2	0	**15**
Carthage, IL	2	1	2	1	1	1	3	2	0	0	2	0	**15**
Total	**13**	**9**	**8**	**9**	**9**	**11**	**12**	**17**	**5**	**1**	**12**	**0**	**106**

Teacher contributions to '*ArtExpress: All Around the Sites*.' From October 1997 to September 2000 the Expressive Arts Outreach project published a monthly newsletter during the school year (September through May). Each issue contained an article written by project staff, upcoming events, reminders about data due dates, and EAO site classroom activities. Teachers replicating the model in their classrooms were invited to report innovative adaptations they implemented and share successful activity ideas with other teachers. Eleven teachers reported in the yearly *Site Satisfaction Questionnaire* that they gained new ways to integrate the expressive arts into their curriculum as a result of the newsletter. Some comments included *I have enjoyed the newsletter. Good useable information is shared and I appreciate the listing of upcoming events; great ideas from others in the field. A sense of connection with colleagues*; and *I love to get new ideas to use in my class—Thanks.*

The last page of each newsletter was a blank sheet with the heading, *Here's what's happening in my class.* Teachers used this sheet for reporting activities. Photo documentation was encouraged. As teachers became more comfortable with technology, six of them began sending their contributions to the newsletter via E-mail. Two teachers even sent photo documentation as an E-mail attachment.

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Between October 1997 and September 2000, teachers from 16 early childhood EAO replication classrooms submitted 100 expressive arts activity reports for publication in the monthly *ArtExpress* newsletter (See Table 8). These reports included expressive art activity ideas, both low-tech and high-tech adaptation ideas for children with specific needs, ways teachers link the expressive arts with emergent literacy, and ideas for integrating the arts into on-going classroom projects.

Site Satisfaction Questionnaire. The EAO *Site Satisfaction Questionnaire* was mailed to participating EAO site teachers annually. Teachers were asked to rate, using a Likert scale, the quality of services received from EAO staff. Services included the initial training, written materials, technical support and assistance, assistance with data collecting, and software recommendations. Teachers were asked to list the new knowledge and skills they gained through their continued involvement with EAO, any follow-up training needs they have relating to the *ArtExpress* curriculum, and examples of changes in children's skill, behavior, attitude, and interest while participating in expressive arts activities.

In the spring of 1998, six teachers from ten EAO replication sites returned *Site Satisfaction Questionnaires*. In 1999, 10 teachers from 14 EAO replication sites returned the questionnaire, and in the spring of 2000, 19 teachers from 21 EAO replication sites returned the questionnaire. During all 3 years, teachers gave high overall ratings to EAO project staff, the initial EAO training, technical assistance, and the written training materials received by site staff. When asked if they felt prepared to implement the EA model and integrate expressive arts activities into their program, five teachers ($N = 6$, 83%) in 1998 and nine teachers ($N = 10$, 90%) in 1999 reported "Yes." In 2000, 58% ($N = 19$, $n = 11$) of the teachers said that they felt prepared.

Additional or follow-up training was requested by 42% ($N = 19$, $n = 8$) of teachers in the areas of assessment and curriculum integration, so a follow-up training was conducted in the fall of 2000.

Table 8. Sites Submitting ArtExpress Newsletter Reports, October 1997-September 2000

	Macomb/Kerr	Macomb/Kessler	Galesburg/Hale	Plymouth/Sprinkle	Jacksonville/Pilcher	Industry/McKinney	Carthage/Gelhaar	Macomb/Docherty	Colchester/Clover	Avon/Hamilton/Craig	Monmouth/Sorenson	Springfield/McCafferty	Good Hope/Kellogg	Biggsville/Fullerton	Rockford/Zyvert	Canton/Hamilton	Total
October 1997	•	•	•	•													4
November 1997	•	•	•	•	•	•	•	•	•	•							10
December 1997	•	•	•	•	•	•	•	•	•	•	•						11
January 1998									•	•	•	•					4
February 1998		•		•				•	•		•						5
March 1998					•		•	•	•	•	•						6
April 1998				•		•				•	•						4
May 1998		•			•			•				•					4
September 1998							•										1
October 1998											•		•				2
November 1998						•			•					•			3
December 1998	•	•	•											•			4
January 1999								•						•			2
February 1999								•	•		•						3
March 1999				•						•				•			3
April 1999					•												1
May 1999													•				1
September 1999					•								•				2
October 1999		•						•									2
November 1999								•							•		2
December 1999						•		•					•				3
January 2000								•					•	•			3
February 2000						•							•	•			3
March 2000					•	•		•		•			•	•		•	7
April 2000						•		•		•				•			4
May 2000					•			•		•			•				4
September 2000										•			•				2
Total:	**4**	**7**	**4**	**6**	**8**	**8**	**4**	**14**	**7**	**10**	**7**	**2**	**9**	**8**	**1**	**1**	**100**

Teachers reported many gains in the areas of new knowledge and skills from their involvement in the EAO project: new activity ideas, adaptive strategies including technology, developmental stages of children's artwork, portfolio assessment, and skills of data collecting. Additional teacher comments were also reported and included the following. In 1998, the art specialist from Springfield, Illinois, reported: *The Expressive arts model and curriculum offered more ideas for developing appropriate and comprehensive arts activities for the students served by The Hope School.* In 1999, the preschool teacher from Avon, Illinois, reported: *The newsletter articles and gathering outreach data kept me aware of the growth progression occurring in all children. This further cements my belief that exposure to the arts and regular art integration* positively impacts child cognition, brain growth, social development, and communication in many ways. Retention and retrieval of learned information increased; creativity flourished and spilled over into creative attempts in other skill areas. In 2000, the art specialist from Monmouth, Illinois, reported: *EAO's initial support with answers to questions was greatly appreciated. The workshops then became very informative and educational, demonstrating specific materials and ideas.*

Teacher reports of child gains while participating the in the EA model are also seen in the annual *Site Satisfaction Questionnaire*. These child gains were documented in the child section on pages 36-42 of this report.

Family reports relating to teachers. The *EAO Family Questionnaire* asked families not only to assess what expressive arts activities their children participated in at home (see Family section of this report), but it also asked questions relating to their child's teacher. These questions included whether families acquire some of their home art activity ideas from a teacher

newsletter. Half of the families filling out the EAO Family Questionnaire during Year 2 (1998-1999) reported that they got their ideas for expressive arts activities from teacher's newsletters.

In Year 3 (32%, $n = 31$ in the fall of 1999 and 60%, $n = 43$ in the spring 2000), families reported getting ideas for expressive arts activities from teacher's newsletters. This indicated that replication site teachers were sharing ideas from the "Making the Home-School Connection" module of EAO training with families of children in their classroom. Families also seemed very pleased with the variety of expressive arts activities made available to their children, both during school and during after school events when families and children can participate in expressive arts activities together.

Results: Families

Families of children with disabilities participating in EAO Replication classrooms were a part of the Expressive Arts Model's second element, "Roles of the Adult," and outer element, "Resources." See Figure 2 on page 12. Adult family members play many roles including that of a responsive facilitator who plans for and structures activities and adapts materials at home and in the classroom. Family members can also be resources for the classroom teacher.

Family participation. EAO defines three levels of family participation: (1) receiving information (awareness); (2) assisting in art activities; and (3) conducting art activities. The majority of family participation was at the awareness level. Families were given information about the EA project at the beginning of each school year, and teachers kept them updated through newsletters. Families also assisted with activities by sending materials from home for children's art projects and by participating in art activities during classroom open houses.

Family data. Families of children participating in the EA model were asked to complete a *Family Questionnaire* in the fall and spring each year their child participated. During

Year 1 (1997-1998), EAO staff revised and updated the *Family Questionnaire* (after a NEC*TAS consultation in the fall of 1997) to include pre- and post-data for use in Year 2. The following results are from spring 1999 (N=82), fall 1999 (N=96), and spring 2000 (N=72). Since the questionnaire was revised, therefore different, results from Year 1 and fall 1998 are not compared here. Results of the *Family Questionnaire* showed that there *was* parent involvement for the EAO for Years 2 and 3. Since families were not required to put their names on the questionnaires, families who returned questionnaires in the spring may not be the same as those who returned questionnaires in the fall.

Visual arts and families. Items in the *Family Questionnaire* focused on the availability of expressive arts to children at home in order to determine home-to-school connections. A total of 250 parents responded to the *Family Questionnaire* during the last 2 years of the project (spring 1999, fall 1999, and spring 2000). Of the total responding, 93% (n = 233) of the families reported their children had art materials available in their home. This is consistent with the number of families who reported they had a place to keep art materials at home, 91% (n = 226).

Families (N = 250) responded to questions relating to their child's visual art activities at home. Thirty-three percent (n = 83) reported that their child draws or constructs with glue or tape at home *almost everyday*; 35% (n = 88) *once/twice a week;* 27% (n = 68) *infrequently*; and 5% (n = 13) *never*. However, the number of parents reporting children using glue or tape at home *almost everyday* increased somewhat across the three data sets. Of the respondents to the spring 1999 (N=82) and the fall 1999 (N=96) questionnaire, 28% (spring n = 23, fall n = 27) reported their children used glue or tape at home *almost everyday,* increasing to 42% (n = 30) of the respondents (N=72) in spring 2000.

Emergent literacy. Important links between visual arts and emergent literacy occur in the early childhood curriculum. Emergent writing generally appears first in children's drawings or paintings, following developmental stages from scribbling to conventional letters and from invented spelling to conventional spelling (Barclay, 1990). Teachers integrate literacy and art activities by encouraging children to draw or paint pictures about stories read in class.

When parents were asked to report how often their child 'reads' books at home, over half, 59% (n = 147), of the 250 respondents reported their child reads a favorite book *almost everyday*. This percentage is consistent with findings reported in the Interactive Technology Literacy Curriculum (ITLC) Final Report (Hutinger, Robinson, Schneider, & Johanson, 2002). ITLC found that the number of families who reported a regular reading time averaged 43% (N = 242) and each child had a favorite book (60%, N = 242). They also found that the number of families who reported children reading to them daily increased from 18%, (n = 55) to 31%, (n = 69), over a 2 year period.

Music, movement, and dramatic play. When families reported *how often their child listens to music or sings favorite songs* a total of 66% (n =165) answered *almost everyday*. The family response was similar when asked the frequency of their children moving and dancing to music at home with a total of 64% (n =160). When asked, *How often does your child pretend with dress-up clothes, stuffed animals, toys, puppets, or masks at home,* 53% (n = 133) of the 250 respondents answered *almost everyday.*

EAO findings about singing songs and children's reading experiences are similar to results of question asked of parents of kindergarten-age children in a national longitudinal survey of families of 22,000 children from around the United States (Jacobson, 2000). The study found that *nearly half* of the parents reported either reading or singing songs to their children *everyday*.

EAO findings that over half of the Illinois children involved in the EA program, many of whom are younger than kindergarten age and have a variety of disabling conditions, were reported to have reading experiences almost every day. The EAO children were singing and 'reading' as much as or more than other children around the nation, despite their special educational needs.

Technology. When parents were asked *how often does your child play with children's programs on a computer at home*, only 13% (*n* = 33) of the 250 respondents marked *almost everyday*. *Once/twice a week* usage increased slightly from 7% (*n* = 6) in spring 1999, to 9% (*n* = 9) in fall 1999, to 19% (*n* = 14) in spring 2000. Infrequent *use of children's computer programs* also increased from 13% (*n* = 11) in spring of 1999, to 14% (*n* = 13) in fall 1999, and to 32% (*n* = 23) in spring 2000. The ITLC Project reported similar findings (Hutinger, Robinson, Schneider & Johanson, 2002). Although data from both projects indicated the number of families using a computer at home everyday is minimal, they show a modest increase in the number of children using the computer at home.

Activity ideas. Parents gave multiple responses to the question, *"Where do you get your ideas for expressive art activities at home?"* Year 3 responses, fall 1999 (N=96) to spring 2000 (N=72), showed increases in all categories (i.e., TV, web sites, teacher newsletters, friends, parent magazines). The largest increases were in the categories *teacher newsletters, web sites,* and *friends*. For example, the response *teacher newsletters* nearly doubled from 32% (*n* = 31) in the fall to 60% (*n* = 43) in the spring, demonstrating the impact the expressive arts information in the newsletters had on families. Parents who said they accessed the web for activity ideas tripled from 10% (*n* = 10) to 32% (*n* = 23). These numbers are consistent with the number of families using a computer at home, indicating that the parents, as well as their children, were using computers more during this time. The most notable increase over the course of the year was

found in the category *friends,* which increased from 33% (*n* = 32) in the fall to 71% (*n* = 51) in the spring.

Family perception of child gains. When asked, *"What do you think your child gains from participating in expressive arts activities?"* parent responses varied. Of the responses (*N* = 250), most related to visual arts: *experience with drawing/writing tools* (85%, *n* = 213) and *development of eye-hand coordination* (84%, *n* = 210). These were followed by responses related to communication: *ways to express knowledge and feelings* (71%, *n* = 178), *ways to communicate with others* (68%, *n* = 170), *experience with sounds and words* (67%, *n* = 168), *and development of visual/symbolic vocabulary* (62%, *n* = 155). Other child gains included *exposure to a variety of music* (65%, *n* = 163), and 27% (*n* = 68) indicated *other* child gains.

Year 3 (1999-2000) results showed increases in all categories, with the largest increase in the response of *other* which increased 9% (*n* = 9) from the fall (N=96) to 49% (*n* = 35) in the spring (N=72). Parents noted their own responses such as their child gained *self-esteem* and *sense of pride in work*. Other notable increases were *exposure to a variety of music* from 51% (*n* = 49) to 82% (*n* = 59), *experience with sounds and words increased* from 58% (*n* = 56) to 78% (*n* = 56), and *ways to express knowledge and feelings* increased from 62% (*n* = 60) to 81% (*n* = 58). These categories are particularly important for the development of emergent literacy skills for children with special needs.

Families and Expressive Arts activities. Asked if they thought their child had been provided activities related to the expressive arts, respondents agreed, indicating the provision of a variety of expressive art activities, including drawing 96% (*n* = 240), painting, 94% (*n* = 240), sculpting 92% (*n* = 235) dramatic play 87% (*n* = 229) music and movement 92% (*n* = 230), and

the computer 86% (n = 216) at school. One parent commented, *I believe my child learns a lot in the classroom [from her participation in the expressive arts].*

Thirty-two percent (n = 79) of the 250 respondents expressed a desire to see different activities in the classroom. Some of the responses included: more play dough activities; drawing pictures; computer activities; history and geography experiences; cooking, puppets, and field trips; more music activities; library visits; and more work with the children to start writing their names, letters, and numbers and to develop phonemic awareness. Since the EAO teachers were offering the classroom activities listed, respondents were perhaps unaware of the variety of activities being offered or wanted certain activities to receive more emphasis. In general, parents reported satisfaction with the variety of expressive art activities available to their children during and after school (e.g. events where families and children could participate in expressive art activities).

Project Impact

Products

Project staff developed a variety of products and materials during the 3-year outreach period. These included print materials, electronic products, videos, and a display board.

Print materials. Training materials were continually revised and updated. For example, the Arts/Literacy Connection module was added to training sessions in Year 3. The module demonstrates how using a book, such as *Harold and the Purple Crayon* (Johnson,1955), can help children learn important concepts (e.g., stories have settings, stories have characters, characters have adventures) and identify the color purple in the story's setting. Teachers follow up reading the story by inviting children to draw and write their own adventures with a purple crayon. Teachers also observe how writing emerges in children's drawings.

Other additions to training modules include a hands-on activity focusing on Matisse, creating portraits by painting directly on a mirror and placing a sheet of drawing paper over it and doing a rubbing to create a print, experiencing new media (e.g. BioColor paints and dust-free sand), using the Internet to find web sites related to art and young children, and developing integrated curriculum units.

Project staff developed and field-tested new integrated curriculum activities, which were added to the revised *ArtExpress* curriculum (Hutinger, Betz, Bosworth, Potter, & Schneider, 2001). The integrated activities were created to introduce the idea of integrating expressive arts throughout the early childhood curriculum. Reflecting the research of Discipline-Based Arts Education, the Project Approach, and Reggio Emilia, the activities were designed to help teachers offer children experiences in expressive arts related to their interests, to provide opportunities for children to explore many art processes, and to introduce children to quality adult art masterpieces. The curriculum's new integrated activity section contains five categories:

(1) Typical Experiences (*A Grocery Store Trip, Trees in the Fall,* and *Let's Go)*;

(2) Visual Art Play (*Playful Colors, Lines, Lines Everywhere!,* and *Who's That?)*;

(3) Children's Literature (*Color Dance, Harold and the Purple Crayon,* and *Under the Quilt)*;

(4) Interactive Software (*The ArtSpace Museum, The Art Lesson,* and *I Love a Mouse)*; and

(5) Art Reproductions (*See the Sky, Paint the Sky,* and *Famous Artists Party).*

Some of these activities will be included on the project's web pages. *ArtExpress* is available from Western Illinois University's Curriculum Publications Clearinghouse and the Center for Best Practices in Early Childhood.

The *Summer Family and Child Art Activity Booklet* was updated and added to the Family chapter of the revised *ArtExpress*. The introduction explains that art is an engaging activity for young children. Drawing, painting, cutting, gluing, and playing with play dough provide important opportunities for learning. Children express original ideas and feelings, improve their coordination, develop small muscle skills, increase their attention span, learn to recognize colors and textures, and develop creativity and pride in their work by exploring and using art materials. The booklet provides families with useful strategies to employ when interacting with their child and the artwork, such as, *When children are doing art activities, talk with them about what they are doing and ask questions that encourage them to think about their ideas and talk about their feelings*. For example, an adult might say, *I can see you like the color purple today* or *You made a lot of pictures. Which one do you want to hang on the refrigerator?*

A *Child and Family Art Party* flyer was created to be used by teachers for family involvement events. The flyer contains information such as, "Why Art?," "What Do You Say to a Scribbler?," "The Art Gallery is Open!," and "The Home Art Shelf."

Staff also produced an *ArtExpress Adaptive Resource Packet* in 1997 and used it as a handout during presentations and training workshops. The packet contains information from resource catalogs and resource lists. Resource catalog companies were contacted for permission to be included in the packet. All companies responded positively and were supportive of the EA project. Several catalog companies donated products for project staff to show during presentations or to demonstrate and give to new replication sites during training workshops.

Once a month from October 1997 through May 2000, project staff published and disseminated the newsletter, *ArtExpress: All Around the Sites*, to replication and continuation site staff. The newsletter distributed new expressive arts information to sites and offered an

opportunity for site teachers to share classroom activities with each other. Following are sample teacher activity reports published in *ArtExpress: All Around the Sites*:

March 2000
Sherial McKinney (Industry ECE Program, Industry, Illinois) integrated children's interest in painting with both science and math. The children spent several days exploring and mixing shades of blue with white paint placed in containers at the easel. Next Sherial brought triangle-shaped wood scraps to the classroom. Her goal was to provide a 3-dimensional shape for the children to study. To draw attention to the many sides of the shape, the children were invited to paint their wood triangles in the many shades of blue.

Susan Docherty's (MacArthur ECE Program, Macomb, Illinois) classroom was full of fun cooking activities. During early morning free-time, children enjoyed taking turns playing with the *Easy-bake Oven* program on the computer and with cooking supplies in the dramatic play area. Several cakes were made (using the computer program) that had interesting toppings such as macaroni, jelly beans and confetti. Some children even put on prop chef hats and pretended to be cooks making meals. After reading the book, "If you Give a Moose a Muffin," by Laura Joffe Numeroff, the children made muffins to eat in class. Books about cooking and food were available in the book area including the cookbook that the class made during Thanksgiving. "The Gingerbread Man" was another of the kids' favorites. Many child illustrations of the gingerbread man and the fox were displayed in the hall outside the classroom.

February 1999
Jo Sorenson (Garfield School, Monmouth, Illinois) and the children in her classroom have been busy investigating the qualities of wood the last nine weeks. They went on a walk to look at trees, so they would know where wood comes from. They collected twigs along the way and created pictures by gluing them when back in the classroom. Later they toured their school to find things made out of wood. They found that there was a lot. As a Christmas holiday project, the children made wooden paper towel holders for their parents. They had to measure, saw, sand, screw, and nail to make them. When finished the paper towel holders were painted and varnished. Jo says, "They were beautiful!"

As an inclusion activity related to the wood project, students from Kindergarten and first grade joined the class in making holiday ornaments from sawed wooden disks. Children glued their photograph on some and then decorated them with fabric paints. Some of these were given to parents and others were taken to a nursing home to share with the older folks there. Currently the children are learning about toys during language arts and they are making their own toy creations out of wood. Jo says, This has really been a fun unit!"

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November 1998

Denita Clover (Colchester Preschool, Colchester, Illinois) has been integrating the expressive arts with emergent literacy this fall. Her classroom has created their own *HyperStudio* software around the book, *I Went Walking* by Sue Williams and illustrated by Julie Vivas. In rhyme and repetition the book follows a boy on a walk as he identifies animals of different color along the way. In the *HyperStudio* software created, Denita invited each child to draw, create their own "hot spots," and narrate what they saw as they went walking around the school building and their classroom. Children's drawings ranged from their representations of the milk cooler to the music teacher. The class is about to begin another *HyperStudio* stack around the story of *The Three Billy Goats Gruff*. Before using *HyperStudio*, the familiar children's story was read to the children and acted out with goat and troll props. Collage materials were placed in the art area and children created their own troll masks. Troll and goat flannel board characters and finger puppets were also available to reenact the story. Denita says she and the children are really enjoying creating their own software with *HyperStudio* and are looking forward to doing more.

Project staff also contributed regularly to The Center for Best Practices in Early Childhood's quarterly publication, *ACTTive Technology*. During the 1997 to 2000 Expressive Arts Outreach period, EAO staff wrote 20 articles, software reviews, and curriculum activities. (See Table 9 for the list of titles, authors, and dates.) Previous issues of *ACTTive Technology* are available from ERIC. Many of the articles written by project staff are available on-line at <http://www.wiu.edu/thecenter/ACTTiveTech.html>.

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Table 9. *ACTTive Technology* Articles, Software Reviews, and Curriculum Activities Authored by EAO Staff and Published from October 1997 to September 2000.

Betz, A. (1998). Enjoy art with Cézanne and tour the Louvre. *ACTTive Technology, 13*(2), 11.
Hutinger, P. (2000). Young children with disabilities can exceed adult expectations when equipment, software, activities are appropriate. *ACTTive Technology, 15*(1), 1.
Potter, J. & Quinn, K. (2000). Let's look at artwork. *ACTTive Technology, 15*(1), 15.
Potter, J. (1997). Create a portfolio with KidPix slideshow. *ACTTive Technology, 12*(4), 12.
Potter, J. (1997). Import a child's photograph on KidDesk. *ACTTive Technology, 12*(4), 4.
Potter, J. (1999). Making a drawing/literacy connection. *ACTTive Technology, 14*(3), 17.
Potter, J. (1999). Technology brings the expressive arts to all. *ACTTive Technology, 14*(2), 9.
Potter, J. (2000). Visual literacy: How print, speech and visual art are related. *ACTTive Technology, 15*(3), 16.
Potter, J. (2000). What's new in touch screens?? *ACTTive Technology, 15*(3), 6.
Quinn, K. (2000). Spring spill-a-stories. *ACTTive Technology, 15*(3), 18.
Quinn, K. (2000). Unlock the door to museums. *ACTTive Technology, 15*(3), 10.
Schneider, C. (1997). Low tech beanies! *ACTTive Technology, 12*(4), 14.
Schneider, C. (1998). A portfolio book created with HyperStudio. *ACTTive Technology, 13*(4), 9-11.
Schneider, C. (1998). Curriculum activities: My dog. *ACTTive Technology, 13*(2), 9.
Schneider, C. (1998). Introducing Stellaluna to preschool children. *ACTTive Technology, 13*(3), 9-12.
Schneider, C. (1999). Curriculum integration ideas: The smelly mystery? *ACTTive Technology, 14*(3), 13-14.
Schneider, C. (1999). Preschool children construct, investigate, problem solve to discover "What's A Mystery?" *ACTTive Technology, 14*(3), 12.
Schneider, C. (1999). Window on a learning experience: Computer sign-up sheet contributes to emergent literacy development. *ACTTive Technology, 14*(2), 6.
Schneider, C. (2000). A mouse theme for literacy. *ACTTive Technology, 15*(2), 13-14.
Schoon, S. (1999). Color, color, color. *ACTTive Technology, 14*(2), 8.

Software Can Extend Children's Expressiveness (Potter, Quinn, Johanson, & Hutinger, 2000), an article based on a presentation at the School TECH Conference. The article was published on-line as part of the conference proceedings.

Electronic products. Information about the Expressive Arts Outreach Project is available on two web sites <www.mprojects.wiu.edu/art> and <www.wiu.edu/thecenter/art> containing

information about the *ArtExpress* curriculum, benefits of adopting the EA model, information about participating as a replication site, and dates of scheduled training workshops. Links are regularly revised and updated and include the *ArtExpress: All Around the Sites* newsletters, the children's art gallery, art activities, and art resources.

As an alternative for collecting data, project staff created a database template in 1998 that enabled teachers with access to Macintosh computers to enter child data on the computer rather than on paper. This template includes the *Expressive Arts Developmental Checklist*, *Visual Art Rating Scale*, a classroom spreadsheet, and a database sample for teachers to use as an assessment tool in their classroom.

Video products. Project staff completed a case study video, *The Expressive Arts Project: A Case Study Approach*, in 1998 which followed two children, one with moderate disabilities and one with multiple disabilities, and demonstrated their growth over time while engaged in expressive arts activities in EAO site classrooms. EAO staff used the videotape as part of the replication training workshops.

In September 1999, *Celebrate Children's Learning through the Expressive Arts*, was produced by STARNET's *Apples Magazine*, a monthly satellite broadcast. The broadcast featured EA staff demonstrating and discussing how children communicate their knowledge, ideas, and feelings through drawing, music, movement, and dramatic play. Successful strategies of teachers who work with children with mild, moderate and multiple disabilities were shared with viewers, and strategies for successful integration of expressive were discussed. A video of the broadcast is used as supplemental training for site staff. The video is available through The Center for Best Practices in Early Childhood, STARNET Regions I and III resource library, or Western Illinois University's Curriculum Publications Clearinghouse.

Display board. Project staff developed a display with photographs identifying expressive arts adaptations. The display shows samples of low-tech adaptations for visual arts, music, movement, and dramatic play as well as examples of high-tech computer adaptations and peripherals used with expressive art software and activities. EAO staff used this display as part of presentations and training workshops.

Dissemination Activities

Workshops and presentations. Over the 3-year project period 2,060 people were involved in 34 workshops and conference presentations given by EA staff. This data indicates increased awareness of the Expressive Arts Outreach Project, at approximately 11 workshops and presentations per year and impacting approximately 57 people per month over the 3-year period.

Year 1. In 1998, project staff were invited to participate in three regional workshops. The Four Rivers Special Education Cooperative from, Jacksonville, Illinois, invited staff to conduct a session on both low tech and high tech adaptive tools and materials at their Early Childhood Technology Workshop. The Director of the National LEKOTEK Center asked EAO staff to conduct an expressive arts workshop session at their regional conference in Rockford, Illinois. STARNET Regions I & III invited project staff to present at their annual Early Childhood Technology Conference.

In 1997-1998 project staff conducted presentations at six state, national, and international conferences. Table 10 in contains details about Year 1 presentation activities.

Year 2. In 1999 the staff participated in four invitational workshops. At the WIU/PACT Head Start, Macomb, Illinois, staff conducted a monthly Parent Meeting on *Literacy and the Arts*. The director of the Western Illinois University Art Gallery, Macomb, Illinois asked staff to participate in the Feldman Children's Art Exhibit, Symposium, and Workshop. The coordinator of

Table 10. Year 1 Expressive Arts Workshops and Conference Presentations

Conference Name	Location	Date	People Impacted
Sharing a Vision Conference	Springfield, IL	10/10/97	20
Closing the Gap Conference	Minneapolis, MN	10/23/97	50
Kappa Delta Pi 41st Biennial Convocation	St. Louis, MO	11/8/97	5
17th Annual IL ASCD State Kindergarten Conference	Arlington Heights, IL	2/27/98	25
STARNET ECE Technology Conference	Macomb, IL	3/20/98	40
Moraine Valley Comm. College ECE Conference	Palos Hills, IL	3/28/98	30
ACEI International Conference	Tampa, FL	4/16/98	20
Four Rivers EC Technology Workshop	Jacksonville, IL	4/21/98	30
National Lekotek Conference	Rockford, IL	5/1/98	30
Total			**250**

STARNET Region VI invited EAO staff to conduct an all day Expressive Arts Workshop in Joliet, Illinois. As in the previous year, project staff were invited to participate in the annual Early Childhood Technology Conference sponsored by STARNET Regions I & III.

During 1998-1999, the staff conducted presentations at eight state, national, and international conferences. Details are in Table 11.

Year 3. In 2000, project staff participated in four workshops. As a result of a presentation at the 1999 Iowa AEYC Conference in Des Moines, Iowa, a staff member was invited to be the Keynote Speaker for the Second Annual Conference on Inclusion in Early Childhood Education at Cedar Rapids, Iowa. Teachers of the Northwestern Early Childhood Program, Good Hope, Illinois, asked staff to talk about the Expressive Arts Outreach Project at their Family Night. The Resource Specialist from STARNET Regions I & III invited staff to participate in two events: their annual Early Childhood Technology Conference and their Summer Camp Workshop.
In 1999-2000 project staff conducted presentations at nine state, national, and international conferences. Table 12 shows the list of conferences and workshops for Year 3. As a result of the

EA presentation at the Missouri Leap into Literacy Conference in February 2000, the Missouri Community Connection, a statewide database of community resources on the World Wide Web, requested permission in July 2000 to list the Expressive Arts Outreach project as a resource on its web site.

Table 11. Year 2 Expressive Arts Workshops and Conference Presentations

Conference Name	Location	Date	People Impacted
Illinois Education & Technology Conference	Springfield, IL	10/1/98	150
Illinois AEYC Conference	Springfield, IL	10/16/98	300
Presentation to Parent Organization Meeting WIU/PACT Head Start	Macomb, IL	12/3/99	15
Fox Valley AEYC Conference	Elgin, IL	2/13/99	70
Missouri ECE Conference	Osage, MO	3/12/99	100
STARNET ECE Tech Conference	Macomb, IL	3/16/99	25
Tri-County ECE Conference	Peoria, IL	3/19/99	30
South Suburban AEYC Conference	University Park, IL	3/20/99	10
Feldman Exhibit, Symposium, & Workshop, WIU Art Gallery	Macomb, IL	3/31/99 - 4/1/99	100
ACEI Conference	San Antonio, TX	4/8/99 & 4/10/99	135
CEC Conference	Charlotte, NC	4/16/99	20
STARNET Region 6 Workshop	Joliet, IL	8/4/99	75
Total			**1030**

Other dissemination activities. In addition to workshops and conference presentations, project staff correspond on a regular basis with people at the local, regional, state, national and international levels about the Expressive Arts Outreach project. The correspondence occurs in person, by telephone, by mail, by E-mail, and fax. Staff participate in several listservs, including the Getty listserv (ArtsEdNet), the ECE Professional Development listserv, and the NAEYC-TEC listserv. Educators and families contact staff after viewing one or another of the project's two web sites. Staff regularly send out brochures and flyers announcing dates for EAO training

and workshops. Table 13 shows inquiries, requests, and consultations with people other than those participating as EA sites over the three project years.

Table 12. Year 3 Expressive Arts Workshops and Conference Presentations

Conference Name	Location	Date	People Impacted
Iowa AEYC Conference	Des Moines, IA	10/15/99	75
Closing the Gap Conference	Minneapolis, MN	10/22/99	75
Sharing a Vision Conference	Springfield, IL	11/3/99	100
DEC ECH Conference on Children with Special Needs	Washington, DC	12/10/99	100
2nd Annual Conference on Inclusion in Early Childhood Programs	Cedar Rapids, IA	2/19/00	100
LIFT-Missouri Literacy Leap 2000	Lake of the Ozarks, MO	2/28/00	75
Midwest AEYC Conference	St. Louis, MO	3/2/00	25
STARNET TECH Conference	Macomb, IL	3/8/00	20
CEC Conference	Vancouver, BC Canada	4/7/00	10
Eggstravaganza - Family Night Northwestern ECE Program	Good Hope, IL	4/17/00	50
COEHS Tech Fest Conference	Macomb, IL	4/18/00	60
STARNET Summer Camp Conference	Macomb, IL	8/3/00	40
School TECH Exposition	Chicago, IL	8/17/00	50
Total			**780**

Table 13. Expressive Arts Inquiries, Requests, and Consultations

Year 1

	Oct 97	Nov 97	Dec 97	Jan 98	Feb 98	Mar 98	Apr 98	May 98	June 98	July 98	Aug 98	Sept 98	Total
Local	2	0	0	1	5	0	0	1	0	0	0	6	**15**
Regional	1	1	0	3	11	0	7	1	4	0	27	2	**57**
State	0	0	0	0	6	0	2	1	0	1	1	1	**12**
National	1	0	13	2	3	1	2	1	4	0	9	10	**46**
International	0	0	1	1	0	1	3	1	4	3	3	3	**20**
Total	**4**	**1**	**14**	**7**	**25**	**2**	**14**	**5**	**12**	**4**	**40**	**22**	**150**

Year 2

	Oct 98	Nov 98	Dec 98	Jan 99	Feb 99	Mar 99	Apr 99	May 99	June 99	July 99	Aug 99	Sept 99	Total
Local	2	5	1	3	3	6	0	0	0	0	0	0	**20**
Regional	0	2	1	0	0	6	5	3	0	0	0	0	**17**
State	2	11	2	11	4	3	0	1	6	3	6	18	**67**
National	1	30	58	12	0	1	23	0	3	4	2	64	**198**
International	1	0	2	4	1	0	0	0	0	1	0	0	**9**
Total	**6**	**48**	**64**	**30**	**8**	**16**	**28**	**4**	**9**	**8**	**8**	**82**	**311**

Table 13. (continued)
Year 3

	Oct 99	Nov 99	Dec 99	Jan 00	Feb 00	Mar 00	Apr 00	May 00	June 00	July 00	Aug 00	Sept 00	Total
Local	0	2	0	2	1	2	4	0	1	0	8	0	**20**
Regional	2	4	1	1	2	4	0	4	0	0	2	0	**20**
State	8	15	4	4	5	14	8	0	0	0	226	6	**290**
National	25	3	1	15	2	56	7	1	1	2	146	1	**260**
International	0	12	0	0	0	0	0	1	0	2	0	0	**15**
Total	**35**	**36**	**6**	**22**	**10**	**76**	**19**	**6**	**2**	**4**	**382**	**7**	**605**

Future Activities

The Expressive Arts Outreach project received funding for an additional 3-year period beginning October 1, 2000. Project staff continue activities to meet the goals indicated at the beginning of this report. Further research into areas of interest, as well as publications in refereed journals are planned.

Assurance Statement

A complete copy of this report has been sent to ERIC. A copy of the title page and abstract have been sent to the NEC*TAS Coordinating Office.

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